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ABSTRACT

This guide presents the philosophy, goals, and objectives, as well as the scope and sequence of French instruction at four levels for the public schools of Hawaii. The emphasis is on cultural awareness and communicative competence in French. The goals, objectives, and performance expectations are presented as guides from which teachers can derive specific objectives for their own situations. The guide has eight sections covering the following areas: (1) general outline and explanation of philosophy, goals, objectives, and performance expectations in listening, speaking, reading, writing, and culture; (2) suggestions for teaching the four skills; (3) a curriculum outline for developing the four skills and incorporating phonology, morphology, syntax, vocabulary, and culture; (4) outline and charts of the scope and sequence of the secondary French language program; (5) a description and outline of performance expectations in skills and content according to level; (6) considerations on use of a textbook series and supplementary materials; (7) testing; and (8) ideas for learning activities. (AMH)

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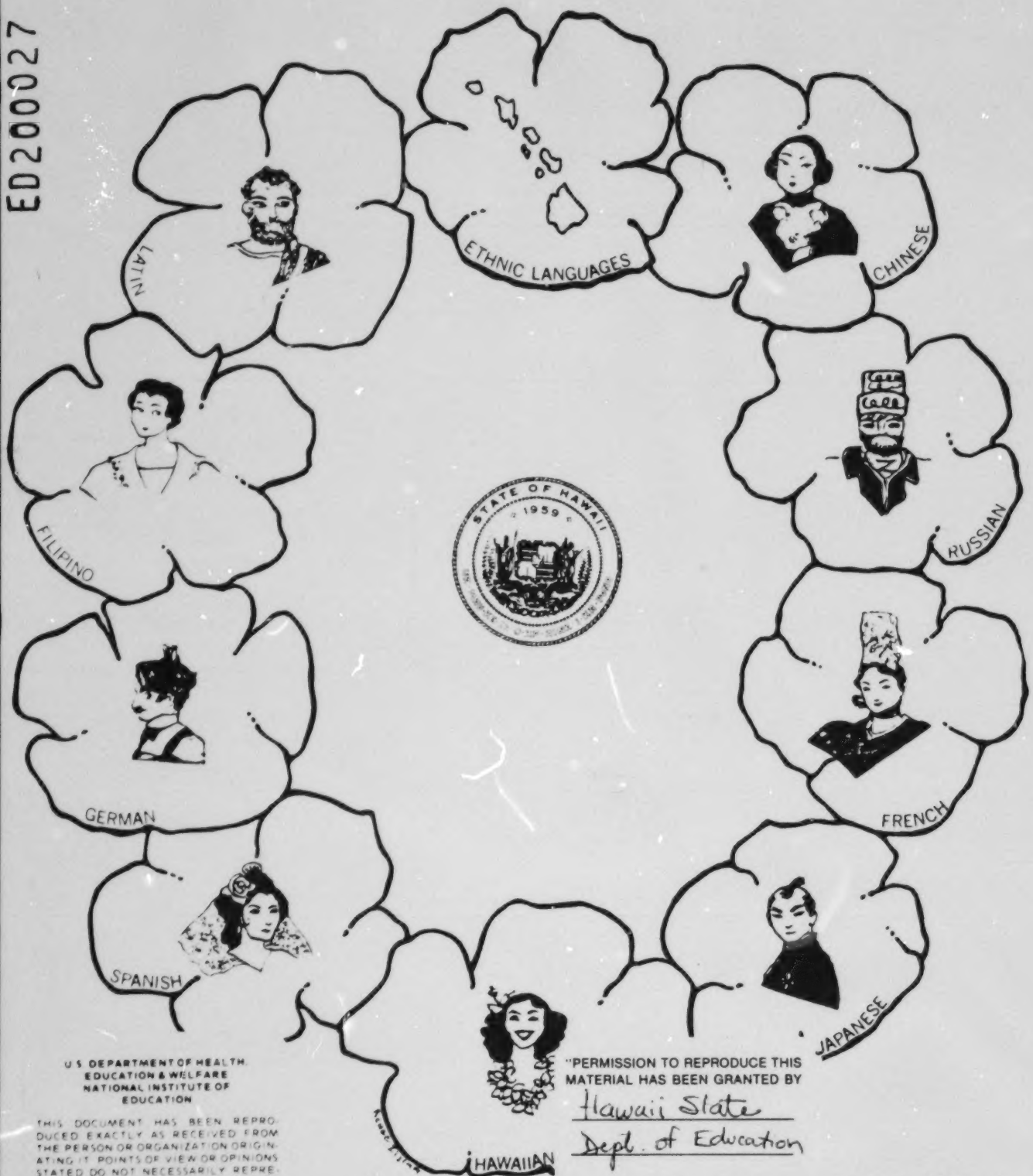

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FRENCH LANGUAGE PROGRAM GUIDE

Office of Instructional Services/General Education Branch • Department of Education • State of Hawaii • RS 79-7105 • February 1979

The Honorable George R. Ariyoshi
Governor, State of Hawaii

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FOREWORD

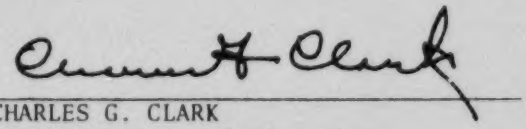
Listen as you visit the shopping centers of our state or walk among our peoples and you will hear languages from every corner of our world. Forty languages are taught in Hawaii, eight through our public secondary schools.

French is a key language in the Pacific; Nouvelle-Calédonie, Tahiti, Les Nouvelle Hébrides are predominantly French by influence. Indo-chinese countries have passed through eras of French influences and the language is firmly based in Vietnam, Laos, and Cambodia, all of which have touched Hawaii through commerce, travel and immigration in recent years.

To our East, French Canadians are a large percentage of our island visitors.

An understanding of the French language enhances the understanding of another culture, art, literature and music. It also clarifies the humanistic and scientific contributions made by the French worldwide. For these and other reasons, the study of French must continue to be an important part of our Asian, European and Pacific Language Program in Hawaii.

This guide is intended to assist administrators, teachers and others dedicated to achieving the goals of teaching French, appreciating its culture and furthering international understanding.



CHARLES G. CLARK
Superintendent of Education

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Special appreciation is due to the members of the Communicative Arts Section of the General Education Branch, Office of Instructional Services.

The American Association of the Teachers of French has played a key role in suggesting materials and helping our State Educational Specialist. The Appendix is a product of a workshop held at McKinley High School in 1973.

To all of these and to the many others who have contributed, your support of the study of French language and culture is appreciated.

jdw

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CHAPTER 1

PURPOSE OF THE GUIDE

The purpose of this French Language Program Guide is to express the philosophy, goals and objectives, and to outline the scope and sequence of French instruction at various levels for the public schools of Hawaii. All of these elements are treated within the framework of the Master Plan for Public Education in Hawaii, the Foundation Program Objectives and the Performance Expectations.

The emphasis is to produce cultural awareness and communication competence in French at levels I, II, III, and IV (grades 7-12). Many schools offer students levels V and VI as well. Program goals are presented for the students' development of the four language skills--listening, speaking, reading, and writing--and an understanding of French culture.

This guide is designed to aid schools in developing their own instructional program within the framework of the Foundation Program objectives. To assist schools in this effort, the guide outlines program goals, program objectives and performance expectations from which teachers can establish instructional objectives relative to their own classroom situations.

French courses are noted in the Approved Courses and Code Numbers document. There are two major divisions: French I-VI (0811-0816) and Conversational French & Culture I and II (0817 and 0818). The latter is more of an introduction for intermediate grades or students who choose a less in-depth approach.

The guide does not advocate any specific methodology, nor specific materials. Teachers are free to select from the Approved Instructional Materials (AIM) publication those materials they feel are best suited to meet the needs of individual students.

The emphasis of this guide will be on the second French program goal which concerns the listening, speaking, reading and writing skills and supports and reinforces Foundation Program Objective I. Program goal number one which concerns the cultural aspects of the language will be covered in much greater detail in a subsequent document. Program goal number one is associated principally with Foundation Program Objectives VII and VIII.

PHILOSOPHY OF FRENCH LANGUAGE PROGRAM

The study of French adds a dimension of enrichment that should be an integral part of the academic experience. This experience should begin at the earliest possible age when continuous progress in the language can be assured.

No language or country is so strong that it can be independent of the languages and cultures of the rest of humanity. Only through language can a person be known and only through a person can a nation be truly understood. Learning even the fundamentals of French will help to remove the barriers resulting from a monolingual and monocultural perspective.

An understanding of French language and culture provides a solid basis for the study of history (French and Indian Wars) and literature (Cyrano). Such understanding also promotes an appreciation of the art (Renoir) and music (Bizet) of the language and cultures being studied.

Moreover, the study of French helps students to view their own language and culture from different perspectives. In this connection, the philosophy of French language study accepts the fact that both French and English have enriched themselves by freely borrowing from numerous world languages. The opportunity to compare and contrast the forms and syntax of another language with one's own reinforces a basic knowledge of English. Hence, the student's understanding and appreciation of English is enhanced by the study of French.

Hawaii has many French speaking immigrants. Indochinese, Tahitians, and others from European countries have brought French culture to our islands. French music, dance, art and cuisine embellished and varied by these peoples enrich our lives daily.

The growing importance of the natural and human resources throughout the world makes it imperative that young Americans learn about their neighbors. The best way to know them is to speak their beautiful and poetic language--French!

THE VALUE OF FRENCH LANGUAGE PROGRAM

It is important for a student to know the values of studying French and, through French, the culture of its peoples.

The student enlarges his or her world by participating linguistically and culturally in the life of another people. Direct contact with French culture can become one of the most rewarding experiences of the student's life.

Our country needs citizens who can communicate with people of other cultures. French study prevents the student from assuming that all languages convey meaning in the same way as English. This will help to avoid misunderstandings regarding the actions,customs, and beliefs of other peoples, a lack of insight which modern Americans can ill afford to have.

As the student identifies with a peer group in a French society and learns the goals, aspirations, and values of that society's culture, he or she will see the world as a person of another culture may see it. The issues within the student's own culture will become more manageable as insights into other societies increase.

French study gives the student a greater appreciation for the many ethnic groups which make up his or her community and the United States. It enables the student to respect those who have retained their accents and to sympathize with those who are learning English.

The values realized through the study of French language and culture prepare the student for greater enjoyment of foreign travel and for a wider range of interesting job opportunities. France has a firm position as one of the world's top political and commercial influences.

The experts (psychologists, sociologists, cultural anthropologists) are in agreement that to get to understand a people one must learn their language. French gives to those who study it the opportunity to know all the peoples of the Franco-world, the proud dignity of the Old World French and the enormous variety of Frenchmen who explored and populated the New World, starting with the Huguenots in 1562, followed by the trappers of the Northeast, the traders of the Midwest and continuing through the revolution. Even up to this moment the French have played an intimate role in our country's development.

Great American Cities, in both the north and the south were born of French labors, such as Baton Rouge, Quebec, Cayenne, and Port-au-Prince.

French is spoken in much of Africa today. Northwest Africa (Morocco, Tunisia, Algeria) is steeped in the French language. West Africa has

French as a common language to help solidify the hundreds of tribal dialects: Senegal, The Ivory Coast, Upper Volta, The Congos, just to name a few. These have been connected to America through such work as the Peace Corps, commerce and politics.

In Europe French is a predominant language of France, Belgium, Switzerland and Andorra. It is a language of the Common Market and has long been the preferred language of European intelligentsia as far eastward as Russia.

The International Postal Union uses French as one of its official languages and French is one of the five official languages of the United Nations.

In the Near East, after an agreement between Francois I and the Ottoman Empire in the 16th century, France enjoyed a monopoly of trade, navigation and education in that region extending as far as the Persian Empire. The Lebanon was under French Mandate from 1920 until the end of the Second World War.

The West Indies, close to mainland shores, are pervaded with French strongholds such as Haiti and Martinique.

South America's French settlement was in French Guiana, not a large portion because of the Spanish and Portugese influences.

North America, however, was a very different situation. Canada is virtually a bilingual country. Eastern Canada and the upper regions of the New England states are wrapped in French. Louisiana is still filled with French Sectors and Cajun sights and sounds.

As stated in our foreword, "for these and other reasons, the study of French must continue to be an important part of the Asian, European and Pacific Language Program in Hawaii."

Nationwide it is one of the two most commonly studied languages in secondary schools. Considering its geographical, historical, scholastic and commercial prominence as well as its unquestionable position in the arts, how could it be otherwise?

It is true that English has become the foreign language most studied worldwide. Some may wonder why Americans should bother to learn French. Why not let the foreigners learn English? One answer is that such a reaction is egocentric, and that if the inhabitants of the world are important to us for strategic reasons, we must make a language-learning effort that is as impressive as their own. A second answer is that worldwide, countries are broadening their scope and sharpening their insights by learning a second language. We must not deprive ourselves of a corresponding expansion of our abilities and visions.

FRENCH PROGRAM GOALS

There are two primary goals in the French Program:

1. To create an awareness and an appreciation of French culture with its far reaching effects throughout our world.

2. To teach students the basic listening, speaking, reading and writing skills which will lead to the ability to think and to communicate in the language.

PROGRAM OBJECTIVES: CULTURE

The objectives of culture instruction within the French program are:

1. To develop a receptive attitude toward the French language and a realistic view of the overall cultures it represents.

2. To develop a fuller understanding of the meaning of words and non-verbal communication along with their background and any special significance they might have in view of cultural emphasis.

3. To develop an acquaintance with and respect for French-speaking people in the student's own community and everywhere.

4. To develop an understanding of the French family unit and its impact upon and contribution to the society of which it is a part.

5. To develop a familiarity with and understanding of the educational opportunities available in the French-speaking world, and how these opportunities affect the economic and social development of the various countries.

6. To develop an understanding of how governments are similar to and different from our own.

7. To develop an acquaintance with the religious aspects in the life of the people.

8. To develop an understanding of the geographic influences upon the economic and social development of the country.

9. To develop an appreciation of the role played by the French-speaking world in the creative arts and the sciences.

10. To develop a knowledge of history and historical figures, cultural heroes, literature and representative characters within the literature of the French-speaking world.

11. To appreciate the beauty intrinsic within the language with its sounds and rhythm.

12. To develop a fuller realization and understanding of American culture through the additional perspectives gained by studying another culture.

PROGRAM OBJECTIVES: LANGUAGE SKILLS

The student should be able:

1. To listen to and comprehend the French language when spoken at a normal speed on a subject within the range of the student's experience.

2. To speak well enough to communicate directly with a native speaker within the range of the student's experience.

3. To read material on a given level with direct understanding and without translation.

4. To write about a subject within the range of the student's experience using authentic French patterns.

5. To employ the idiomatic nuances and gestural language common to native speakers of French.

6. To develop a better command of the English language through additional perspectives gained by studying another language.

7. To learn basic grammar and its application.

8. To learn to think in French, the ultimate goal of language study.

THE HIERARCHY OF GOALS, OBJECTIVES, AND PERFORMANCE EXPECTATIONS IN THE FRENCH LANGUAGE PROGRAM

The Master Plan for Public Education in Hawaii mentions a number of educational purposes which relate to the Asian, European and Pacific Language Program. One purpose concerns helping students to understand and to appreciate other individuals belonging to social, cultural, and ethnic groups different from their own. Another deals with helping students acquire the skills of listening, speaking, reading and writing.

The Asian, European and Pacific Language Program has, in varying degrees, either a direct or an indirect influence on the attainment of many of the Foundation Program Objectives which are translations of the educational purposes.

The actual program goals and program objectives for French culture and language are listed in the Foreign Language Program Guide published in October 1977. Those specific to French are found in this chapter.

The performance expectations found on pages 10 and 11 are more refined guidelines of the expected outcomes at the classroom level. The performance expectations are delineations of the program objectives.

The teacher must bear in mind, however, that the performance expectations are by no means exhaustive nor inclusive. They serve only as indicators from which teachers can identify instructional or teaching objectives.

A graphic illustration of the hierarchy of relationships is found on the page following.

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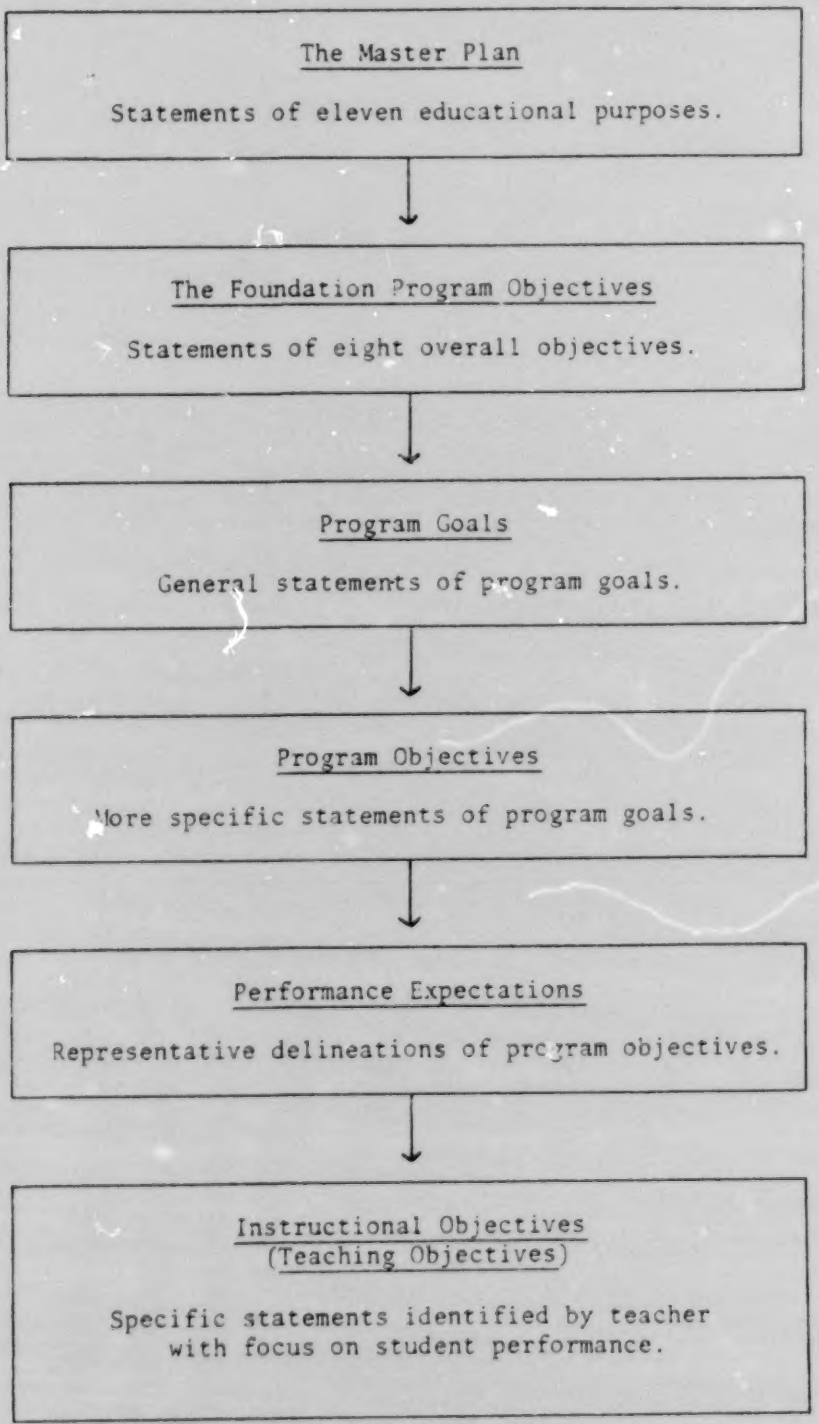
La tour Eiffel

GRAPHIC ILLUSTRATION OF THE HIERARCHY OF GOALS, OBJECTIVES, AND PERFORMANCE EXPECTATIONS IN THE FRENCH LANGUAGE PROGRAM


The Master Plan
Statements of eleven educational purposes.
The Foundation Program Objectives
Statements of eight overall objectives.
Program Goals
General statements of program goals.
Program Objectives
More specific statements of program goals.
Performance Expectations
Representative delineations of program objectives.
Instructional Objectives
(Teaching Objectives)
Specific statements identified by teacher with focus on student performance.

PERFORMANCE EXPECTATIONS FOR
ASIAN, EUROPEAN AND PACIFIC LANGUAGES

First Year of the Language	Second Year of the Language	Third Year of the Language
• Discusses some ways in which cultural differences (e.g. proximity of speakers) play important roles in verbal communication.	• Relates how similarities among cultures are partly caused by the increasing ease of communication and travel.	• Demonstrates an awareness of notable events, conditions, and ideas which have influenced language and its culture.
• Explains how knowledge of a new language enhances the potential for new experiences.	• Explains how one's own perspective has been broadened through the study of a new language and the culture associated with it.	• Discusses some of the major personalities which have influenced the history of the country(ies) where the new language is spoken.
• Explains how cultural value differences can be understood through the study of a new language.	• Compares the culture of the country(ies) where the new language is spoken with one's own.	• Recognizes how the values and traditions of a country are often reflected in its language.
• Discusses the role a new language plays in meeting society's needs for communication among countries and cultures.	• Discusses ways in which types of art forms vary among cultures.	• Identifies, selects, and uses alternative solutions to interpersonal conflicts which might arise from cultural differences.
• Participates in aesthetic expressions of the new culture, such as dancing, singing, and cooking.	• Explains the way in which the art forms of a culture reflect its values, customs, and environment.	• Demonstrates the understanding that the art forms of a culture reflect its values, history and environment.
• Identifies selected art forms that are representative to the new culture.	• Identifies selected art forms that are representative of the new culture.	• Uses the aesthetic expressions of the new culture (such as music, art, performing arts literature, cooking, and architecture) for one's own enrichment.
• Discusses some aesthetic contributions of the culture and the new language to American life.	• Demonstrates an understanding that the art forms of a culture reflect its values, history, and environment.	• Demonstrates an aesthetic aspect of the new culture through art, dance, dramas, etc.
• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	• Reads and comprehends cultural information written in the basic vocabulary of the new language.	• Identifies some major writers and works in the new language and comments on their influence upon the language and the culture.

First Year of the Language	Second Year of the Language	Third Year of the Language
• Reads, with general comprehension, simple selections in the new language.	• Reads, with general comprehension, literary selections in the new language.	• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.
• Writes basic sentences in the new language.	• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	• Reads, with general comprehension, simple literary selections in the new language.
• Exchanges amenities with a speaker of the new language.	• Creates an original paragraph in the new language.	• Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.
• Demonstrates sensitivity towards the needs of a speaker of the new language by responding to verbal and non-verbal cues.	• Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.	• Corresponds with a speaker of the new language.
• Communicates with a speaker of the new language using basic vocabulary including numbers and measurement.	• Corresponds with a speaker of the new language	• Creates an original composition in the new language.
	• Demonstrates sensitivity towards the needs of a speaker of the new language by responding to verbal and non-verbal cues.	• Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.
	• Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.	• Uses insights gained through the study of the new language to enhance interaction with people who speak the language.
	• Converses in the new language in a familiar situation.	• Converses in the new language in a familiar situation.
	• Identifies stories, poetry, and music of the new language and culture which evoke personal aesthetic pleasure.	• Uses the new language for personal enjoyment.
		• Listens to selected literary art forms in the new language.

RELATIONSHIP OF LEVELS OF OBJECTIVES

The following sequence is an example of the relationship of levels of objectives as applied to the French Language Program.

THE MASTER PLAN

RECOMMENDATION: THIS SCHOOL SYSTEM WILL PROVIDE THE PUPIL WITH EXPERIENCES IN WHICH OUR CULTURE IS STUDIED IN RELATION TO OTHER CULTURES OF THE WORLD.

The aim here is to reduce provincial biases by instilling a broad range of viewpoints from many cultures in order that the pupil may be prepared intelligently for the enormous responsibility of local, national and world citizenship. World peace will remain an item of high priority in the agenda of human affairs. Without doubt one of the major realities of the next quarter-century will be the intense desire of our people, and of the great majority of the peoples of the rest of the world, to live in peace. Advances in communication and transportation and world-wide economic interdependence will increasingly bring peoples of the world into more intimate contact. There is much chance for understanding to develop-just as there are increasing opportunities for misunderstanding. Choices that must be made frequently will cut across cultural ethnic and political lines; therefore the learner must be encouraged to recognize and respect differences among people and cultures. (Master Plan for Public Education in Hawaii, 1969. Pg. 51)

THE FOUNDATION PROGRAM OBJECTIVES

OBJECTIVE VII: DEVELOP A CONTINUALLY GROWING PHILOSOPHY SUCH THAT THE STUDENT IS RESPONSIBLE TO SELF AS WELL AS TO OTHERS.

- Compares and contrasts own behavior with that of others.

(Student Performance Expectations of the Foundation Program, Asian, European and Pacific Languages, 1978, Pg. 41. R.S. 78-6054)

FRENCH PROGRAM GOALS

TO CREATE AN AWARENESS AND AN APPRECIATION OF FRENCH CULTURE AND ITS FAR REACHING EFFECTS THROUGHOUT OUR WORLD.

PROGRAM OBJECTIVES: LANGUAGE SKILLS
5. TO EMPLOY THE IDIOMATIC NUANCES AND GESTURAL LANGUAGE COMMON TO NATIVE SPEAKERS OF FRENCH.

PERFORMANCE EXPECTATIONS

DEMONSTRATES SENSITIVITY TOWARDS THE NEEDS OF A SPEAKER OF THE NEW LANGUAGE BY RESPONDING TO VERBAL AND NON-VERBAL CUES.
(Student Performance Expectations of the Foundation Program, Asian, European and Pacific Languages, 1978, Pg. 63. R.S. 78-6054)

INSTRUCTIONAL OBJECTIVES

(One example of myriads of possibilities)
STUDENTS WILL GREET EACH OTHER WITH A PROPER VERBAL SALUTATION (E.G. BON JOUR) APPROPRIATE TO THEIR AGE LEVEL, WHILE AT THE SAME TIME EXECUTING THE ASSOCIATED NON-VERBAL ACTS, SUCH AS SHAKING HANDS WITH EACH INDIVIDUAL IN THE GROUP, MAKING EYE CONTACT WITH EACH AND NODDING THE HEAD SLIGHTLY.

Quebec

CHAPTER 2

THE FOUR SKILLS

The section on the "Overall Goals of Foreign Language Study" in Hawaii as written in the Foreign Language Program Guide begins with the following:

1. To listen to and comprehend the foreign language when spoken at a normal speed on a subject within the range of the student's experience.

2. To speak well enough to communicate directly with a native speaker within the range of the student's experience.

3. To read material on a given level with direct understanding and without translation.

4. To write about a subject within the range of the student's experience using authentic patterns of the people whose language is being studied.

These are the primary skills which are to be developed through the study of French and are supportive of the skills in the Foundation Program Objective I.

Since language, be it French or English, is tantamount to listening, speaking, reading and writing, these essential components of communication are covered in detail in this second chapter.

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Une école en plein air

Developing Listening Skill

Any prereading phase used at the teacher's option can inculcate in the student the need for developing the proper speaking and listening habits. Beginning student ears are unaccustomed to detecting the slight variations of sounds so important in signaling meaning in another language. They interpret sounds in terms of the familiar English phonemes. During a prereading phase they are given the opportunity to reactivate the dormant powers in their sense of hearing. Their ears are being reoriented.

In such prereading cases most students know, or are soon told, that they will not read or write the language until later in the course. Some do not believe it will be important to listen carefully during the prereading phase because they assume they will not be graded if they have not yet learned to read and write. They also assume they will see it later in print. The solution is one of motivation through understanding of the problem. These students need to realize that because they do not have a book upon which they can rely they have to "keep their ears open" in class or they will not progress as they should, for they will be tested both during the prereading and later phases. Progress can be determined by judging reproduction of sounds and intonation and by daily classroom responses.

Various exercises can be used to help teach the student to discern sounds and intonation patterns, to associate sound with meaning, and to infer the meaning of the words from context. The teacher can identify the sounds that need to be drilled while the students are learning the basic sentences or dialog. If, after completion of the drills, a student is still unable to reproduce a given sound, the teacher can show how it should be produced, perhaps contrasting it with the comparable English sound.

Pronunciation drills are commercially available or can be devised to help the student overcome the tendency to treat French phonemes as though they were those of English. It is often desirable to procure pronunciation drills that take the form of obvious contrasts (tableau, bureau, drapeau) which can also be used as exercises to develop the ability to discern sounds. The teacher pronounces the words using key letters or numbers for each word. (a. tableau, b. bureau, c. drapeau.) Two, three, or more words may be used. The teacher then repeats one of the words. The student ascertains which word was uttered and writes the correct letter (a, b, or c). Or the teacher may profitably use a same-different technique. This type of exercise would be especially valuable during the first few weeks of language instruction. It should take up only a few minutes of class time on the days it is used, perhaps a few times a week. (This also makes a good reading exercise when the time comes. The testing words can be written and the student circles the word that was pronounced. This also enables

the student to see the relationship between the writing system and the sound system.) Later the students can be asked to add the proper letter to complete the word they heard: tableau. In the following, they are asked to determine whether "b" and "p" or "l" and "v" are pronounced correctly.

blasé and passé or

livre and vivre

The following exercise is aimed at developing awareness of the importance of intonation. The teacher reads a sentence that is obviously declarative, interrogative, interrogative with a yes or no answer, or exclamatory. (The student has of course been drilled in these sentences before and should have no difficulty repeating them.) The sentences would be of the type below:

Ça va bien.

Comment ça va?

Ça va bien?

Ça va bien!

As the sentence is read by the teacher and then repeated by the student, the teacher points to the appropriate punctuation symbol written on the chalkboard or the number corresponding to the model sentence. He or she repeats the model sentences and elicits the responses. When the students seem to have mastered the concept, the utterances are changed to others with which the students are not familiar. They should not repeat them, but should demonstrate their recognition of the intonation pattern by writing the key number or selecting the appropriate punctuation mark. This type of exercise to develop an "ear" for intonation need not take much time. One or two short lessons should be sufficient. The use of English comparables can facilitate the learning of French and increase English awareness, all of which are reasons for studying a second language. This concept is supported through Program Objective: Language Skills, number 6.

As the teacher proceeds to teach the dialog, he or she has an excellent opportunity to develop the ability to distinguish between the various intonational patterns. A simple device is to start with a short segment and build gradually. The teacher asks questions, eliciting only the known and learned response. The following example demonstrates one procedure which can accomplish this instructional objective.

Teacher	Students
C'est un chien.	C'est un chien.
Qu'est-ce que c'est?	C'est un chien.
C'est un chien?	C'est un chien.

Teacher	Students
C'est un garçon qui mange.	C'est un garçon qui mange.
Qu'est-ce que c'est?	C'est un garçon qui mange.
Qui mange?	C'est un garçon qui mange.
C'est un garçon qui mange?	Oui, c'est un garçon qui mange.

The exercise can continue in like manner expanding the sentence by adding adjectives and other modifying elements.

To practice the question pattern, model the same questions but use directed questions. Example:

Teacher	Students
Demandez-moi. Qu'est-ce que c'est?	Qu'est-ce que c'est?

Another useful device for indicating intonation when teaching dialog adaptation is the hand signal or chalked line indicating rising or falling intonation. A tonal instrument, such as melody bells, is also very effective.

The teacher must be constantly alert to correct and drill the student in order to reduce errors in pronunciation and intonation which would lead to misinterpretations. Subtlety in correction, such as using modeling and repetition, can avoid interruptions and embarrassment.

Use of Dialog, A Poem, or Basic Sentences

When a dialog, a poem, or a series of basic sentences serves as the basis of a learning unit, it is to be memorized so that the student may use the material learned in further drills and exercises. Then by means of pattern drills and adaptation of the dialog, the student gains control of the structures memorized and learns to adapt the memorized material to other situations.

Caution must be exercised to prevent the memorization of the dialog from becoming the most important goal for the students, or as soon as it is learned, they will no longer be motivated to further learning. They must understand that the dialog is a point of departure and that the elements of the dialog will serve as the basis for structure drills and pattern practice. It is the adaptation of the dialog situation which will enable them to manipulate language in realistic situations.

Varying the Procedure:

Sometimes students seem to feel that there is no further value or interest in memorizing more material. This is a particular problem during any prereading phase when the inevitable reaction to any highly structured course sets in. But the concern need not be permanent and the cooperation of the students can be elicited by the sensitivity of the teacher to the situation. While the ultimate memorization of the dialog or basic sentences should not be sacrificed, the procedure in class may undergo some change. The students should be reminded of the purposes underlying the principle of the dialog so that they are always aware of the value of their efforts, but the material should be presented in a variety of ways. For example, teachers may use a narrative form here, developing the concepts and structures found in it and emerge at the end of the unit with a dialog format. Or they may present each segment of the dialog through drawings, illustrate them by hand puppet performances, or develop overlays for the overhead projector to conform to the cues in each segment. Rather than insist on complete memorization before development and adaptation, teachers could treat each line as a personal statement pertaining to the student's experiences. The statement "je vais à la maison et après à une fête" can yield a wide range and variety of questions, answers, and controlled comments. Through such questions and answers and immediate development and adaptation, the essential material to be covered in the dialog or basic sentences can well be mastered. Recordings of the students' voices can add a lot of life and laughs to lighten the process.

One must, of course, bear in mind that the structural content must not be changed or the drills dependent on them will have to be varied as well. Yet, it is equally important for the teacher to realize that the exact reproduction of the dialog is not the sole objective. If the student knows much of the work, and in speaking substitutes a meaningful phrase in the place of the one in the dialog, the teacher can feel a certain gratification in knowing the prime purpose has been served and real communication has been achieved.

Extent of Mastery:

The question often arises to what extent the dialog or the basic sentence structure must be mastered before the class proceeds to structure drills, dialog adaptation, or testing. Certainly the teacher dare not wait until even the slowest student has achieved 100 percent mastery without thoroughly boring the majority of the class.

The remaining mastery may well be attained through the processes attendant upon re-entry, recombination, question-and-answer, dialog adaptation, and even vocabulary drill.

Total mastery by every student can be a more idealistic goal than a practical one.

Aids to Mastery:

As the material is presented, teachers can make good use of commercial or homemade posters or cards which illustrate the dialog situations. These and other visual stimuli make rapid learning more possible since students will tend to associate a phrase or structure with a gesture or other visual cue. The students may be assigned disks or tapes and be expected to practice the dialog at home. (If disk recordings accompany the text being used, every effort should be made to make them available to the student. Some schools purchase them; other schools make the purchase of the recordings by the student obligatory. A group of three or four students might share a set of recordings.) Students who do not learn as quickly as the rest of the class might be encouraged to attend extra language laboratory sessions rather than having them hold up the progress of the class.

Time Allotment:

The presentation, repetition, and memorization of a dialog should not occupy a disproportionate amount of class time. Teacher's manuals give suggested time allotments for a class period. It is suggested that the teacher using the materials for the first time follow the teacher's manual closely. A total of 15 minutes is appropriate for the new dialog, usually divided into sections of 10 minutes for presentation during the first part of the class period and 5 minutes

for review of the new dialog toward the end of the period. Once it has been overlearned, the current dialog should be recited only once or twice a day. As a general rule, it is suggested that something new (preferably not dialog material) be introduced frequently but that not more than 10-15 minutes in a period be allotted to this, the bulk of class time being spent on re-entry and drill of previously learned materials. As stated above, re-entry of learned dialog need not be limited to pure recitation. The same benefits are derived by presenting them (1) through question and answer during the warmup portion of the period, (2) as homework in recombination forms, and (3) as related to students' own experiences.

Each dialog the students have learned should be recited at least once a week thereafter. The teacher may choose two or three different dialogs for each day. These recitations can be used to provide a respite from pattern practice and serve as review of learned structures and vocabulary. New material, too, should always be related to previous dialog situations.

Progressing from Memorization to Speaking

Dialog memorization and pattern drills demonstrate authentic language to the students and allow them to practice uttering what someone else has decided that they should say. Before they can reach the goal set for them--to speak the language in a noncontrolled situation--they also need to practice selecting the patterns and vocabulary needed by them to say whatever they themselves want to say. With such practice, these selections will gradually be made more and more spontaneously. The speakers' thoughts can then be on the message to be communicated rather than on the structures and vocabulary they're using to express the message.

This practice can begin through the adaptation of the dialog or phrase structures to different contexts and situations.

Adaptation of the Dialog:

Some adaptation of the dialog is usually possible before pattern practice begins. At this point, however, variations from the structures presented in the dialog should be severely limited to functional items of high frequency such as tu and vous forms.

Adaptations can be presented as simple question-answer drills. They should be related directly to a basic dialog and the other patterns using slightly different elements which can encourage the student to use previously learned vocabulary in the context of the new dialog and to adapt the new dialog to new situations.

Textbooks and manuals frequently give questions and answers for use at this stage. These are suggestions for adaptation only, and are not to be memorized by the students. They have already memorized enough material in the dialog or basic sentences.

The questions and answers should encourage the students to feel that they have communicated their own ideas or information. Through the technique of reversed role, they can ask questions as well as respond to the teacher, so that it is imperative that the students be well versed in the role of questioner.

As the skill of the students increases and the students are able to go beyond the bounds of rigidly controlled structures, a few students may be assigned to improvise a conversational recombination based on previously mastered elements. Near the end of the first year, capable individuals should be encouraged to prepare short oral descriptions of friends, situations, and personal experiences, firmly based as always on previously learned vocabulary and structures. Others in class can be stimulated to ask simple questions based on these short presentations, thus checking group comprehension and exercising question-making skills.

Control of Directed Dialog:

The directed dialog (oral) is a very important evaluation technique since it affords an insight into the students' ability to comprehend and manipulate structural changes. However, its premature or incorrect use can result in chaos and confusion and a lessening of the students' confidence in their own ability to learn and progress. Before this technique is used the teacher must be certain that the class has achieved control of the structures involved and that it understands the method of handling the drill.

Since the class spends a great deal of time in activity involving repetition, some students may tend simply to repeat the instruction of the teacher during directed dialog practice. The students must be made to understand that this procedure is not always correct; that they must listen to verb endings indicating a change of person or to pronouns indicating a change of object. A good practice is to select the best students in the class for the performance of any new directed dialog involving structural change of any type. If the item defies even these students, the teacher will do well to demonstrate it, taking both parts and pointing out the required changes of structure. Choral responses need caution because there is the possibility that some students will not utter the correct response.

The first few presentations of the directed dialog technique might effectively be done in English with the teacher taking both parts. Example:

Teacher. John, ask me how I am.

Teacher (taking John's role). Sir, how are you?

Teacher. Fine, thank you.

The teacher repeats the demonstration in English, then repeats the direction and answers in French. Once the procedure is firmly grasped by the students, the teacher develops it further by gradually adding expressions such as ask me, tell me, order me, ask him, ask her, ask them, ask us. This exercise takes a great deal of patient practice but the results are well worth the effort.

Securing Independent Responses:

Teachers should avoid frequent repetition with the class in choral repetition or response situations since individuals may tend to use this as a crutch. In such situations, the teacher may experience great difficulty when trying to elicit independent oral responses. After the initial introduction of the new material, accompanied by numerous solo repetitions by the teacher, the teacher may, when directing the first choral repetitions of this material, find it helpful to mouth the words and phrases without giving voice to them.

If a student seems especially hesitant or at a loss, teachers may help maintain fluency by supplying the word, the phrase, or simply the rhythmic pattern. If necessary they may ask a question or provide a visual cue which will elicit the desired response.

Variety in Response Groups:

When introducing new dialog or drilling previously learned dialog, only a limited portion of the time allotment for this activity should be spent on full choral class response or repetition. Variation of this practice to include semichoral response, response by rows, response by boys only, by girls only, by individuals, and so forth, will help to keep the class alert and to pinpoint individual difficulties.

Additional variation in the presentation and response can be elicited by instructing the students to go faster then slower, by assigning different parts to separate rows, by alternating between the teacher and a student, one student and another, the teacher and the class, or a student and the class, then reversing the roles completely.

No matter what techniques are employed, the drill session should terminate with individual rather than group responses. Teachers must know when to stop (before boredom sets in). A change of pace and activity--even if things are going well--is the key to a "fast" moving class.

The Reading Skill

Students whose initial contact and experience with the foreign language has been exclusively audio-lingual can be systematically guided by a knowledgeable teacher to the point where they can read with a maximum of direct symbol-referent association and a minimum of decoding and translation. Techniques which initiate reading and aural-lingual work simultaneously take special care and caution that not too much is presented initially. This prevents overwhelming the students.

Phases in the Procedure

In order to arrive at the desired goals, the students are guided through several phases of reading. During the first phase, the students learn to associate sound with written symbol. They read material that is exactly the same as that which they have memorized and mastered orally. There is no problem with comprehension, because the students have learned the meaning of what they are reading during the audio-lingual phase or other preparation.

Introducing Reading:

The first dialog or set of basic sentences is introduced for reading in accordance with the procedure outlined in the teacher's edition. After sufficient choral reading of the basic material has been accomplished, both by line and by groups of lines, the teacher has groups, then individuals, read a sentence of a section of the material. He or she draws attention to the symbol representation of similar sound groups without dwelling on this aspect. On the following days the teacher might put isolated sentences on the board and have students read them chorally and individually. He or she might then have the students read them in reverse, isolating each word or phrase in order, thus forcing concentration on the individual items and preventing memory from being brought into play. The teacher may use flash cards to drill isolated words or phrases, varying the order in which these appear. He or she goes through 10 to 15 words at a time, calling for individual reading. Flash cards frequently prove advantageous because they require instantaneous recognition and response on the part of the student. The teacher may choose to write on the board 10 to 15 unconnected words in no special order for choral and individual reading. To reinforce comprehension he or she may create partial sentences, requiring the students to complete them with a word or phrase from the list on the board. The teacher may check further by asking the class to point out the sentence, word, or phrase which describes a particular action, fact, or object or the teacher may ask questions about a sentence to elicit specific words found in the sentence.

Reading Adaptations and Drills:

When the students are able to read the basic material well, they may also read dialog adaptations and pattern drills. This total procedure helps the class make the transition to the next reading phase. The students should not encounter many difficulties in reading this material if it has been reintroduced frequently as oral practice. The students are also cautioned that their ears are more reliable than their eyes at this point.

Teachers may initiate the presentation of the basic dialog or basic sentences of the new material while the class is still in the reading phase of the preceding unit. Or they may decide on a concurrent audio-lingual and visual presentation of new material. They may wish to introduce the initial elements of the new unit audio-lingually and then follow this the next day with reading drill and writing practice based on these elements. Memorization takes place with the aid of the printed word at the same time the class receives further training in sound-symbol association. Each segment of the basic material is presented and drilled in this way until all of it has been mastered. It is well to remember that overlearning is still important at this stage. Sound-symbol interference from English has not yet been fully overcome.

After the students have been permitted free use of reading in the review and practice of adapted materials, the occasional error in pronounciation can frequently be corrected by direct recourse to the dialog line where it originated. For example, the student reads: Je vais 'a la maison pour chercher mon livre, pronuncing the final word as/ vivre /or/suivre/. The teacher can direct him or her to close his or her book and answer the question: Pourquoi vas-tu 'a la maison? The student's response will generally elicit the correct pronunciation which can now be transferred to the misread line.

Sound-Symbol Reinforcement:

In order to reinforce correct sound-symbol association, reading drills are practiced in class. Particular stress should be placed on symbols which represent different sounds in French and in English, e.g., vowels e, a, and consonants, j, r, or symbols which do not exist in English, e.g., ü. Where one sound is represented by more than one symbol, e.g., s, and z, difficulties may arise both in spelling and reading.

Cognates, such as control, chant and chance, can create a number of problems and thus require extensive drilling.

Looking up every word can become counterproductive. Students should strive for general comprehension whenever possible.

All of the above problems may be lessened in degree or eliminated through use of the drills described below.

The French sounds are frequently different from our English sounds:

Teachers can write on the board a list of words already mastered orally and, following the teacher's lead, students pronounce them several times chorally, then individually. On the following day they see some of the same words in slightly longer contexts and are called on chorally and individually to read the phrases.

After completing this activity the teacher may write on the board several additional words previously encountered containing the key symbol, leading the class in choral and individual repetition. These words or expressions should contain no or few additional problem points.

On the third day the class sees the words in short utterances and those of the previous list in longer utterances and proceeds to read, chorally and individually, without a teacher model. Of course, as in any drill procedure, immediate correction of errors, followed by repetitions of the corrected item, will follow. Corrections can be made subtly without interrupting the pace or embarrassing the student. Repeating the word correctly, having another student say it correctly or coming back after another example are just a few ways of making corrections smoothly.

After, for example, the sound of j has been thoroughly drilled, the teacher can introduce English symbols which may cause an interference with the proper sound production. The English j may be contrasted with French j to make certain that there is not carry-over from language to language. The teacher places on the chalkboard and reads aloud a sentence like the following:

Je vais habiter à Paris jusqu'à janvier.

Combinations are a valuable tool and can be introduced in a similar manner. When the class has demonstrated its ability to read correctly items containing a particular letter in combination with any vowel, the teacher should present for oral reading longer utterances which include several of these combinations.

The same drill can be extended to cover the contrastive combinations.

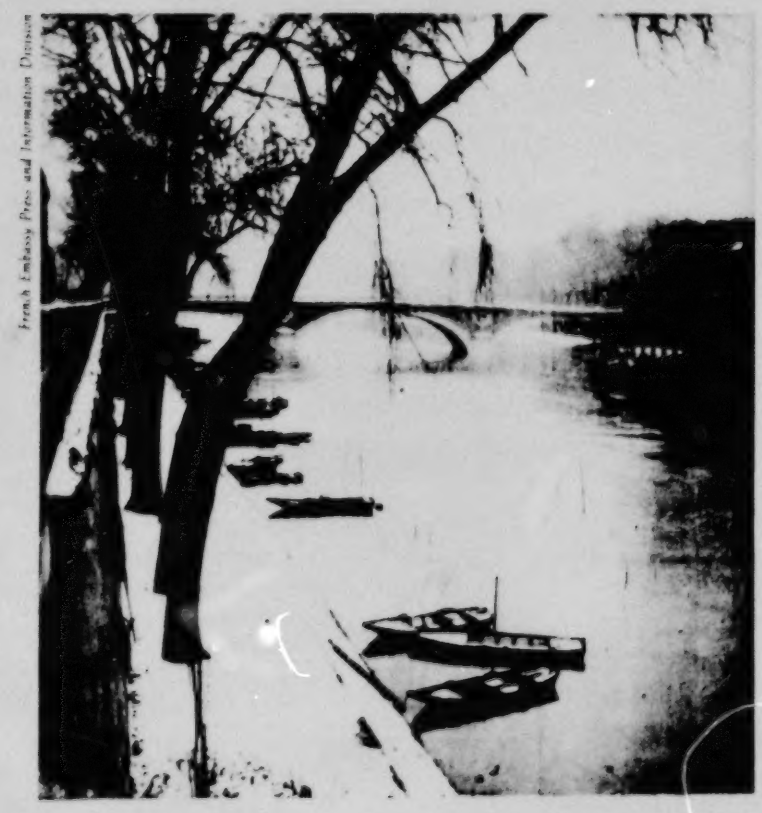
The teacher reads from the board a list of minimal pairs pointing out the sound differences represented by, for example, u and ü. As a follow-up, after sufficient drill practice, a series of sentences is presented and groups and/or individuals are called to read them.

The initial reading phase continues through the first semester of Level I and overlaps the second phase. It may be continued through the entire year if the teacher considers the practice employed to be efficacious and valuable.

Using Recombination Narratives:

In phase two, which may begin shortly after the introduction of reading, the teacher may present to the class simple variations of the basic material in narrative form. These narratives are especially prepared for reading practice. They are not to be memorized. Known structures and lexical items are recombined into single sentences and/or short paragraphs for presentation in class. These recombinations should not include any new structures. New lexical items should be severely limited and their meanings explained to the class beforehand, preferably in French or by dramatization or picture. In addition, a few simple questions may be designed in order to assure the teacher that there is full comprehension and that the pupil can make the necessary changes in verb forms, or other changes as required in question-answer practice. By the end of Level I all the lexical items and structures will have been recombined for use within many contexts.

Recombination narratives may seem rather difficult for some pupils. Pattern practice drills, when read aloud, sometimes help eliminate problems. Drills which help students to manipulate structures will also help them with the comprehension of recombined material. These might include expansion or contraction drills, completion drills, and translation or variation drills.



Hiver at La Seine

The Writing Skill

The goal is deliberately limited in scope in order to concentrate on the mastery of the relation of the sound to the visual symbol without recourse to the intermediary of English.

The objectives of writing in Level I, therefore, are mainly limited to the transcription of what the students can say and read. About 15 percent of the time allotted to this level is used to develop the writing skill.

Perhaps the most common practice employed by the teacher of Level I whose classes have already begun reading has been to assign the simple copying of the dialogs, sentences, or conversations already mastered aurally. The pupils say them, manipulate and adapt them, read them, and finally attempt to copy them. Although this may seem overly simple to the teacher and some students, it is a good basic tool (if not overdone) and is something that even slow learners can benefit from.

Using Pattern Drills:

While the copying of dialog lines or basic sentences is a valuable introduction to the writing skill, so is the copying and the written manipulation of previously learned pattern drills. Students should be able to demonstrate their ability to manipulate in writing most, if not all, of the patterns previously learned audio-lingually.

Later drills may include the changes from declarative to interrogative, affirmative to negative, and others.

During the latter part of Level I, the teacher may wish to expand the writing program to include responses to questions which have been patterned on materials already mastered orally.

If homework is being written on the board prior to its examination and correction by the class, the teacher may well be utilizing the time reviewing old drills and learned dialogs and practicing pronunciation. The teacher should not attempt to introduce new material unless all the students present are at their seats.

Providing Time for Follow-up:

When scheduling dictation or other types of writing practice, teachers should allot sufficient time for correction of the exercise and explanation of general concepts illustrated by the written items. Although the writing exercise is done at the end of the class period, adequate time needs to be provided for this in the teacher's daily class plan so that these activities are not simply tacked on to the tail end of the class period.

CHAPTER 3

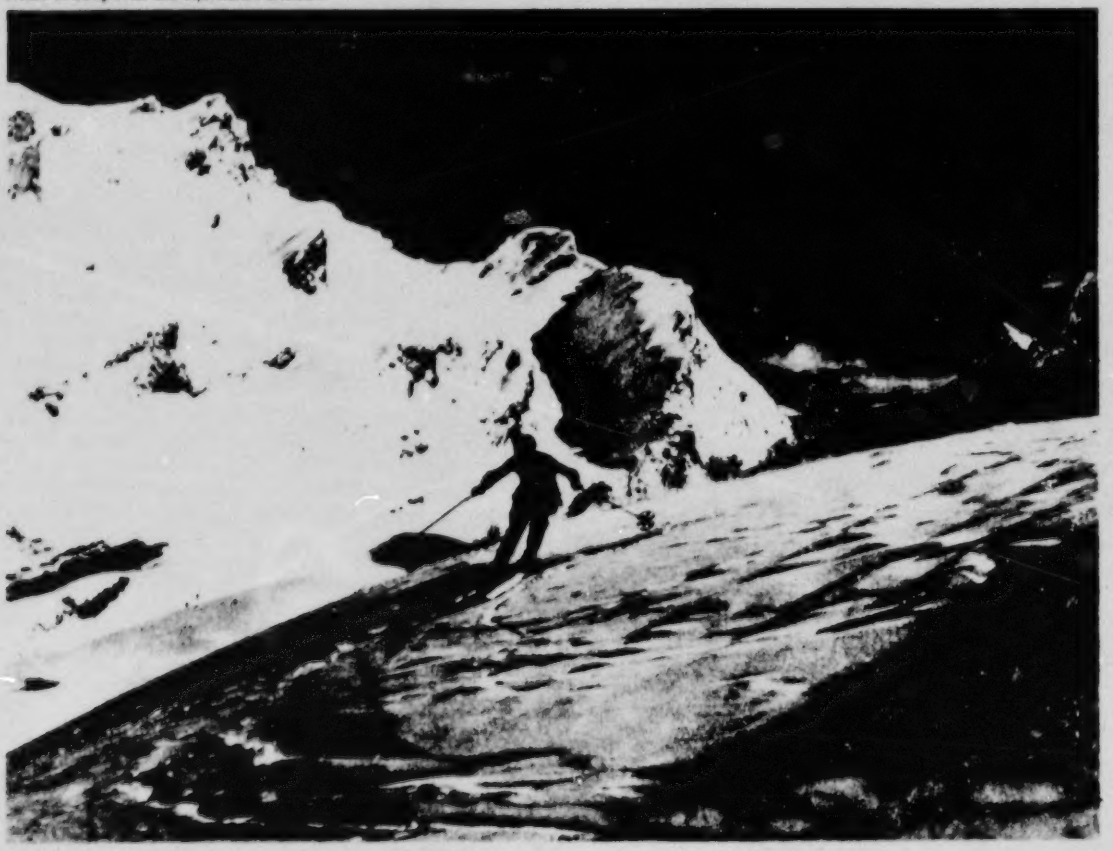
This is a Curriculum Outline for French Levels I, II, III and IV. It covers, vertically, the four essential skills; namely, listening, speaking, reading and writing, followed by overall concepts.

Horizontally, the five elements of instruction are covered. They are phonology, morphology, syntax, vocabulary and culture.

The Curriculum Outline is designated to give a short overall view of the program so that it is easier to relate, conceptually, to the Foundation Program Objectives, the French Program Objectives and the Performance Expectations.

The subsequent chapters expand upon the outline.

French Embassy Press and Information Division



Ski dans les Pyrénées

CURRICULUM OUTLINE FOR FRENCH
Four-Year Sequence, Level I

Phonology	Morphology	Syntax
LISTENING: All vowels, particularly 'u', 'eu', nasals 'in', 'on', 'an', 'un', mute e consonants and semi-consonants, especially 'l', 'r', 'gn', 'oui', 'ui', 'ail' Stress and absence of stress, three patterns of intonations Liaisons SPEAKING: All sounds heard should be produced accurately Make obligatory liaisons Reproduce short sentences with correct stress and intonation	Determinatives (articles) definite, indefinite, partitive, possessive, demonstrative nouns, singular, plural, masculine, feminine adjectives, singular, plural, masculine, feminine interrogative adjectives pronouns, demonstrative, interrogative, possessive, reflexive, personal (subjects and objects) Verbs (3 regular groups) + être, avoir, faire, etc. Infinitive, present, future, imperative Reflexive	Basic word order in statements (affirmative and negative) questions and commands sp. qu'est-ce que c'est... position of adjectives position of personal pronouns
READING: All vowels, nasals, consonants and semi-consonants, particularly 'e' and mute 'e' Liaisons (obligatory and impossible) Syllable and word boundaries Stress and intonation	The same as above	The same as above
WRITING: Various orthographic representations All vowels, nasals, consonants and semi-consonants, mute 'e' Silent consonants m for nasals before p and b Liaisons	The same as above	The same as above
CONCEPTS: French and English differ considerably in sounds and stress, orthographic representations of sounds.	Nouns, adjectives, determinatives agree with each other and with verb forms. There is generally one verb form to each person.	Word order differs from English especially in questions (several interrogative patterns co-exist) with adjectives and with pronouns.

	Vocabulary	Culture
LISTENING: 500-1,000 words and expressions SPEAKING: 500 words and expressions READING: 1,000-1,200 words and expressions WRITING: 500 words and expressions	In the context of the topics or units: greetings leave-taking classroom, incl. conversational terms numbers colors clothing clock time calendar time school building members of family, house parts and functions of body family life meals weather Christmas Nouns, verbs, adjectives, adverbs pertaining to these subjects as well as function words such as 'et', 'ou', 'mais'... Emphasis should be placed on concrete descriptive vocabulary connected with reality familiar to the students.	Introduction to French culture should be an integral and natural part of teaching French but should not take the place of teaching the language. The environment of the classroom, French books, magazines, tapes, films, records, pictures should stimulate the students' interest in learning about the following cultural items: French names forms of address courtesy patterns French schoolday and schoolyear 24-hour clock French houses some typical foods and table manners French holidays especially Christmas, Easter rhymes songs and music The units of vocabulary are obviously linked closely to the study of culture. As much of this as possible is done in French.
CONCEPTS: In spoken and written form, words make up a language. To communicate in that language, one must grasp the meaning, isolated or in context without conscious reference to English.		Cultural items are an integral part of a language. In listening to or reading the language, one must be aware of the nuances of cultural forms. To speak or write the language correctly also means to use culturally acceptable forms.

CURRICULUM OUTLINE FOR FRENCH
Four-Year Sequence, Level II

Phonology	Morphology	Syntax
LISTENING: Further work toward the mastery of sounds, especially those that differ most from English 'r', 'u', etc. ... Rhythm and melody of sentences	Prepositions and adverbs Personal pronouns (indirect object) + en, y, on and stressed forms Verbs, passé composé, imperfect, plu-perfect, future perfect, irregular imperative, past infinitive immediate future, recent past Irregular verbs Relative pronouns qui, que	Position of adverbs Position of personal pronouns Position of negative particles (ne...pas, rien, plus, personne...) with auxiliary verb Verb construction (direct or indirect objects or with infinitive verb with or without preposition) Causative 'faire' Various ways of expressing possession Pattern c'est...qui c'est...que
SPEAKING: Same as above		
READING: Association of all French sounds with the right orthographic representations Cognates Homonyms (real and deceptive) Technique in word attack Accent and syllabication Rhythm and melody of sentences	The same as above plus 'passé simple' (used mostly in writing)	The same as above
WRITING: Association of all French sounds with the right orthographic representations with particular emphasis on mute letters and groups of letters Homonyms Adjectives denoting nationality or city are capitalized	The same as above	The same as above
CONCEPTS: French pronunciation requires clearer enunciation, more articulation, tension is more sustained with lips out breath has less force.	Tense functions almost always differ in French and English. Many more verb endings in French than in English, also more irregular verbs Range of meaning of prepositions differs in French and in English.	Direct and indirect objects have other positions as nouns than as pronouns Complex and rigid word order in negative patterns with various particles.

	Vocabulary	Culture
LISTENING: 1,000-1,500 words and expressions	In the context of the topics or units: daily routine telephoning shopping money sizes letters and post office restaurants doctor, dentist community transportation city landscape countryside, farming travel, customs animals holidays sports entertainments, arts... Vocabulary should include functional words such as 'que', 'aussi longtemps que', 'même si', 'alors que'... and current idiomatic expressions	Visual and audio-stimuli as well as the topics of vocabulary should suggest the following cultural items for study at the second level: forms of letters types of urban life types of rural life relationships (family, friends...) France: landscape in regions main rivers and cities highlights of economy, industry and present political situation holidays, festivals entertainments folklore proverbs music, popular and classical current events
SPEAKING: 800 words and expressions		
READING: 1,000-1,500 words and expressions		
WRITING: 800 words and expressions		
CONCEPTS: Words and expressions in French are sometimes closely related to English but almost always differ in range of meaning. Vocabulary is influenced by historical background, social customs, and other factors. Beware of cognates (false and true)		In listening and speaking, reading and writing, cultural patterns are obvious and must be observed by a native or non-native speaker of the language.

CURRICULUM OUTLINE FOR FRENCH
Four-Year Sequence, Level III

Phonology	Morphology	Syntax
LISTENING: Introduction to regional differences Increased length and speed of utterances Nuances associated with different stresses and intonations SPEAKING: Improving pronunciation with increase in speed of utterance Greater awareness of minute pronunciation differences	Comparisons (adjectives, adverbs) Relative pronouns lequel, dont, que, qui Conditional, present, perfect Subordinating conjunctions with indicative More irregular verbs	Expressions of duration, example: il y a ...que, cela fait... que
READING: Improving reading skill with increase in fluency and expression	The same plus past conditional (2nd form)	The same plus participial constructions
WRITING: Improving writing skill with attention to individual needs	The same as above	The same as above
CONCEPTS Not all French-speaking people pronounce sounds alike but French (as it is spoken in the Loire Valley) considered the purest, is understood by all French speaking people.	Various nuances associated with various uses of tenses in subordinate clauses.	Time and duration are expressed totally different in French and in English.

Vocabulary	Culture
LISTENING: Increase in vocabulary cannot be stated in figures. Passive vocabulary will of course be larger than active, but extent of both will depend on student's ability to speak and read French. A variety of graded readers may be used at this level. Much of the passive vocabulary will depend upon the selection of reading materials and textbooks. SPEAKING: A vocabulary suitable for writing letters, outlines, reports, compositions should be developed. Topical vocabulary should include: current events education government history biography Emphasis should be placed on: READING: 1) more abstract vocabulary connected with intellectual activity, criticism, judgment... 2) vocabulary designed to express emotions and feelings WRITING:	Cultural items studied at the third level should include: France: government educational system recreation highlights of history Other French speaking countries: Belgium Switzerland French Canada French influence in: Africa America The cultural study is done mainly in French, with some supplementary reading in English. It takes in: the listening to recordings and viewing of films, filmstrips, and slides; the discussing of what has been heard or read; the reading of graded readers, periodicals, poetry and literary prose; and the writing of letters, reports, compositions -- revealing an understanding of the French culture.
CONCEPTS: Spoken and written vocabulary differ in volume and kind. The command of a large vocabulary can be achieved only through constant listening, speaking, reading, and writing practice.	The French culture must be evaluated objectively and on its own merits.

CURRICULUM OUTLINE FOR FRENCH
Four-Year Sequence, Level IV

Phonology	Morphology	Syntax
LISTENING: Poetic variations in the language, in phrasing, rhythm, intonation	Special uses of conditional Subjunctive (present, imperfect) Passive Subordinating conjunctions and verbs with subjunctive Direct and indirect discourse Tense correspondence between main clause and subordinate clauses	Word order in passive Inversion of subject and verb in sentences other than questions Word order with series of objects
SPEAKING: Improving pronunciation with attention to individual need		
READING: Improving reading skill with increase in speed	The same plus subjunctive (past and plu-perfect)	The same as above
WRITING: Improving writing skill punctuation apostrophes syllabication	The same as above	The same as above
CONCEPTS: Poetic forms of the language may differ from everyday French. In turn, spoken French differs from written French. French requires strict punctuation.	Importance of subjunctive in French but tendency to avoid other forms besides present especially in spoken French. The same fact may be expressed from two different viewpoints through active and passive voice butthe latter is much less used in French than in English. 'On' or reflexive forms will often be used.	Patterns are many but each of them is specific Emphasis is often conveyed by use of specific pattern (as well as by use of different intonation, as is mostly the case in English.)

Vocabulary	Culture
Amount of active and passive vocabulary is a matter of student's individual progress. A high rate of active vocabulary should be aimed for through a wide range of conversational topics, giving the student the ability to communicate in the modern world. Choice of literary works is up to the teacher, but should be based on the ability, interest and maturity of the students, developing in them a sensitivity to the differences between spoken and written vocabulary and between contemporary and older literary forms, words and expressions. Consideration may also be given to the grouping of college-bound and terminal students for selective reading. A writing vocabulary appropriate to the occasion should be mastered.	The increased ability of the students to communicate in French, to read everything from newspapers to works of literature makes it possible to let them gain an appreciation and understanding of French contributions to: literature painting sculpture architecture dramatic arts music sciences Current events are listened to, viewed, discussed, read and written about. Books, periodicals, tapes, films, slides, records, and pictures are resource materials directly used by students. The choice of these materials is up to the teacher who should take into consideration the age, maturity, ability, and interest of the student.
Spoken and written communication employs a large volume and variety of words and expressions.	A knowledge of cultural forms and of the French heritage is a part of learning the French language. Works of literature can be appreciated best in the language in which they were written.

CHAPTER 4

SCOPE AND SEQUENCE OF THE SECONDARY FRENCH LANGUAGE PROGRAM

The secondary school French Program is usually a three- or four-year program, but often six-years are offered with the first level beginning in the intermediate schools. The Scope and Sequence Charts attempt to describe the development of the four basic skills (listening, speaking, reading, writing) in a sequential order from simple to complex. Not only are the items under each skill listed in sequence of study, but the skills themselves are listed in sequence of development.

Flexibility is necessary in categorizing the steps of development into levels of study. One reason is that the individual steps may very often overlap. For example, Step 7 of Listening Skills Development, Level I, could possibly be included in Level II as well. That is to say, the inclusion of a particular step in one level does not necessarily imply that it cannot be included in the following level. Similarly, the basic skills themselves may overlap. Speaking does not develop only after listening is completed. They are developed simultaneously.

Another reason for adaptability in categorizing the steps is that, in some instances, individual steps may be interchanged. Step 12 in Speaking Skills Development, for example, may be reversed with Step 11 without much difficulty. Whatever the case may be, one can correctly assume that getting from Step 1 to Step 23 of Speaking Skills Development does, indeed, necessitate the accomplishment of all or most of the intermediate steps (Steps 2-22) at one time or another.

Pervading the development of each and all skills is the development and expansion of an active as well as passive vocabulary without which a student would be left with only patterns, tenses, or modes which are very limited resources and inadequate for the real use of the language.

These basic categories are mostly related to the second French Program Goal and the Program Objectives related to language skills. These in turn are supportive of the Foundation Program Objective 1. The Performance Expectations are examples of further breakdowns of the Program Objectives. The teacher can select Instructional Objectives from the sample Performance Expectations.

The following charts will help in that effort.

LISTENING SKILLS DEVELOPMENT

Step 1. Simple vowel/consonant discrimination

2. Comprehension of simple meaningful utterances

L 3. Recognition and comprehension of simple patterns
E
V 4. Recognition and comprehension of present tense
E
L 5. Recognition and comprehension of statements and interrogatives

I 6. Comprehension of simple dialogues

7. Comprehension of simple passages

8. Comprehension of simple songs, poems

9. Discrimination of vowel clusters and linkage

L 10. Recognition and comprehension of past and present tense, progressives,
E perfects
V
E 11. Recognition and comprehension of imperatives
L

12. Recognition and comprehension of subjunctive
II

13. Recognition and comprehension of word patterns

14. Comprehension of more difficult dialogues, narratives,
songs, poems

15. Reinforcement of vowel clusters/linkage discrimination

L
E 16. Reinforcement of intonation patterns
V
E 17. Reinforcement of verb tense discrimination
L

III 18. Reinforcement of verb mode discrimination

19. Recognition, comprehension and discrimination of active and passive voice

20. Reinforce discrimination of word order patterns

21. Recognition of variations in speech patterns

L 22. Recognition, comprehension and reinforcement of all the above
E
V 23. Comprehension of standard French spoken at normal speed
E
L

IV

Les Champs-Élysées

SPEAKING SKILLS DEVELOPMENT

Step 1. Production of simple vowels, consonants

2. Repetition and usage of simple meaningful utterances

L 3. Repetition and usage of simple patterns
E
V 4. Repetition and usage of present tense
E
L 5. Repetition and usage of statements and interrogatives

I 6. Production of affirmative and negative statements

7. Repetition of simple dialogues

8. Singing/recitation of simple songs/poems

9. Production of vowel clusters, linkage

L 10. Repetition and usage of past and present tense, progressives, perfects
E
V 11. Repetition and usage of imperatives
E
L 12. Repetition and usage of subjunctive

II 13. Repetition and usage of word patterns

14. Recitation/singing of more difficult dialogues, narratives, poems/songs

15. Proper pronunciation of vowel clusters, linkage

L 16. Usage of proper intonation patterns
E
V 17. Usage of appropriate verb tenses
E
L 18. Usage of appropriate verb modes

III 19. Usage of active and passive voice

____20. Usage of appropriate word order patterns

L 21. Enactment of dramatic roles and presentation of oral reports, etc.
E

V 22. Usage of all of the above
E

L 23. Speaking standard French at normal speed

IV

French Government Tourist Office

READING SKILLS DEVELOPMENT

Step 1. Association of vowel/consonant sounds with written symbols

L 2. Recognition of punctuation and accent marks
E
V 3. Association of spoken word with written word
E
L 4. Recognition and comprehension of simple patterns
I 5. Recognition and comprehension of present tense

6. Comprehension of written material, such as simple dialogues, songs, and passages

7. Reading with proper pronunciation and intonation simple dialogues, songs, and passages

8. Recognition of vowel clusters and linkage

L 9. Association and observance of accent marks with stress
E
V 10. Recognition and comprehension of past and present tense, progressives,
E perfects
L
11. Recognition and comprehension of imperatives
II
12. Recognition and comprehension of subjunctive

13. Recognition and comprehension of word patterns

14. Comprehension of more complex dialogues, songs, passages

15. Reading more complex dialogues, songs, passages, etc., with proper pronunciation and intonation

16. Application of proper stress patterns and accentuation

17. Application of vowel clusters/linkage

L 18. Comprehension of verb tenses
E
V 19. Comprehension of verb modes
E
L 20. Recognition and comprehension of active and passive voice

III 21. Comprehension of word order patterns

_____22. Reading with proper pronunciation and intonation

L 23. Observance and comprehension of all of the above
E
V 24. Comprehension of material written in standard French
E
L

IV

WRITING SKILLS DEVELOPMENT

Step 1. Association of vowel/consonant sounds with written symbols

2. Recognition of punctuation, capitalization and diacritical markings

3. Translation of spoken word to written word (through dictations, etc.)

4. Usage of simple patterns to form meaningful sentences

5. Recognition and comprehension of present tense

6. Awareness of agreement of nouns and adjectives, and subjects and verbs

7. Transformation of affirmative to negative statements; statement to interrogative

8. Written exercises on the above

9. Writing of simple dialogues/paragraphs

10. Recognition and translation of vowel clusters and linkage

11. Usage of punctuation and diacritical markings

12. Recognition and comprehension of past and present tense, progressives, perfects

13. Comprehension of sequence of tenses

14. Recognition and comprehension of imperatives

15. Recognition and comprehension of subjunctive

16. Recognition and comprehension of word patterns

17. Transformation of statements to commands

18. More difficult dictations of words, sentences, short paragraphs

19. More difficult written exercises

_____20. Writing of short paragraphs, dialogues, etc.

21. Reinforcement of sound-letter correspondence

L 22. Reinforcement of verb tense discrimination
E

V 23. Reinforcement of verb mode discrimination
E

L 24. Transformation of active to passive voice

III 25. Reinforcement of word order patterns

26. Reinforcement of writing answers to questions

27. More difficult dictations of sentences and narratives

_____28. Writing of short compositions on specified topics

L 29. Paraphrasing of dialogues, short stories
E

V 30. Writing of more complex compositions, dialogues
E

L 31. Usage of all of the above

IV 32. Writing of material in standard French

CHAPTER 5

CONTENT AND SKILLS OF LEVEL I-IV

In the following pages each of the levels and skills development of the French language is described first according to content areas, such as phonology, morphology, syntax, vocabulary and culture. It is hoped that upon completion of each level, a student will have been exposed to the items listed in each of these areas.

Levels and skills development are also described according to general expectations of the student upon completion of one particular level of study. For example, Level I Listening Skills describes the kinds of listening capabilities that a student should have at the end of Level I studies.

Generally speaking, if one were to very briefly describe the expectations of a student after completion of each level, it would be as follows:

Level I: The student will be able to...

A. discriminate between English and French sound system.

B. mimic with a high level of accuracy all French sounds encountered.

C. discriminate between English and French word order and forms.

D. comprehend and use basic sentence patterns of French.

E. converse at an elementary level and in the present tense about topics, such as school, the weather, introducing friends, the family, Christmas.

F. recognize and discuss cultural items, such as tu vs. vous, and French system of writing names.

Level II: The student will be able to...

A. mimic and use the French sound system.

B. recognize and use the appropriate past tense forms.

C. comprehend and give commands.

D. recognize forms and usage of the subjunctive.

E. converse and read at an intermediate level about topics, such as travel and transportation, dining at a restaurant, shopping, and making phone calls.

F. recognize and discuss cultural items, tourist attractions and historical sites.

G. write short paragraphs on any of the topics listed in E and F above.

Level III: The student will be able to...

A. use the French sound system with a high level of accuracy.

B. comprehend and utilize sequence of tenses.

C. discriminate between active and passive voice.

D. comprehend usage of subjunctive and conditional.

E. utilize pronouns appropriately and accurately.

F. converse and read at a more advanced level about topics, such as current events, government, history, medical appointments, etc.

G. recognize and discuss cultural items, such as systems of education and government, historical highlights and personalities, recreation, etc.

H. write longer narratives/compositions on the topics listed in F and G above.

Level IV: The student will be able to...

A. utilize the French sound system proficiently.

B. utilize appropriate grammar, structures, etc., to communicate effectively.

C. converse with high level of proficiency on any subject to which he/she has been exposed.

D. understand cultural differences and behavior of the Franco-world.

E. read various literary genres for personal interest, use.

F. write clearly and effectively and in a style appropriate to the occasion.

G. demonstrate his/her understanding of Franco - culture and its particular nuances.

An expanded perspective of these skill levels follows:

Listening Skills

Simple utterances are understood when spoken with rhythm, intonation, pronunciation, and speed approximating native speech.

According to the classroom setting and the materials used, the student will...

A. recognize the letters of the alphabet.

B. distinguish the sounds of French in minimal pairs of one or two syllables.

C. demonstrate listening comprehension of the basic sound system of French, including pronunciation, rhythm, and intonation.

D. demonstrate understanding of routine classroom directions given in French.

E. distinguish affirmative, negative, and interrogative utterances.

F. demonstrate comprehension of various situations and vocabulary, such as:
   1. greetings
   2. classroom objects
   3. giving and asking names, etc., as listed under vocabulary.

G. identify the appropriate response to oral questions or statements.

H. recognize selected interrogative words in French, such as:
   1. qui
   2. où

I. demonstrate comprehension of selected common prepositions, such as:
   1. à
   2. de
   3. avec
   4. avant

J. demonstrate comprehension of structures and grammar within the parameters of the level of study.

K. identify the topic of simple dialogues.

L. demonstrate comprehension of familiar materials in new contexts.

Speaking Skills:

All mimicked and directed utterances are spoken with rhythm, intonation, pronunciation, and speed approximating native speech. Original utterances are spoken well enough to be understood by a native speaker of French and are not offensive to the speaker's ear.

According to the classroom setting and the materials used, the student will...

A. mimic all sounds of French

B. mimic all dialogue sentences and structures.

C. repeat the alphabet and spell orally.

D. ask and answer simple questions based on vocabulary and structures elaborated under LISTENING objectives.

E. pronounce and sing the words of selected French songs.

F. use correctly and appropriately the vocabulary and structures elaborated under LISTENING objectives.

G. use culturally acceptable forms and behavior in dialogues, etc.

Masque du Mali

Reading Skills:

All reading should incorporate only material which has been previously learned through listening and speaking skills. Emphasis is on the directed and semi-directed reading approaches.

I. Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of materials read aloud, such as dialogues, songs, selected reading passages, poems, etc.

B. read aloud materials, such as dialogues, songs, selected reading passages, poems, etc.

II. Semi-Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of materials read silently, such as dialogues, songs, selected reading passages, poems, etc.

B. read silently materials, such as dialogues, selected reading passages, and songs.

III. Independent

Generally not applicable at this level.

Writing Skills:

Writing is based on material which the student has first encountered orally and has read silently or aloud.

I. Copying

According to the classroom setting and the materials used, the student will...

A. write letters of the alphabet, accents, numbers, and punctuation marks.

B. copy words, phrases, dialogues, songs, poems, and/or paragraphs.

II. Dictations

According to the classroom setting and the materials used, the student will...

A. write letters of the alphabet, diacritical markings, numbers, and punctuation marks as dictated.

B. write words, phrases, dialogues and/or sentences as dictated.

III. Directed Writing

According to the classroom setting and the materials used, the student will...

A. rewrite sentences making necessary changes in structure or form.

B. write answers to questions based on selected material which has been read.

C. write simple paragraphs based on guide questions for selected materials.

IV. Independent Composition

According to the classroom setting and the materials used, the student will...

A. write simple sentences and/or paragraphs of 30 to 40 words describing familiar pictures and objects.

B. write simple sentences and/or paragraphs of 30 to 40 words based on familiar situations, and dialogues.

Listening Skills:

All utterances are understood when spoken with rhythm, intonation, pronunciation, and speed approximating native speech. Utterances become longer and more complex.

I. Situational

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of various situations and vocabulary, such as:
   1. all subjects listed under Level I Listening Skills, but in greater depth.
   2. shopping and dining at a restaurant.
   3. vacation travel expressions (routes, hotels, tickets, reservations).
   4. traffic directions, addresses and telephone numbers.
   5. selected historical sites and facts, geography.
   6. selected literary and historical figures.

B. identify the appropriate response to an oral question or statement.

C. demonstrate comprehension of recombinations of familiar material.

D. demonstrate comprehension of the topic and the details of dialogues and other oral presentations.

E. demonstrate comprehension of unfamiliar words and phrases through sensible guessing within the context of a familiar topic.

II. Structural

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of the structures listed under Level I Listening Skills, but in greater depth.

B. demonstrate comprehension of the following structures and grammar:
   1. regular verbs in the following:
      a. tenses
         (1) simple present
         (2) preterite
         (3) imperfect
         (4) selected perfect and progressive
         (5) future

Listening Skills (cont.):

b. forms
   (1) infinitive
   (2) imperative
   (3) past participle
   (4) present participle
   (5) subjunctive (for recognition only)

2. selected irregular verbs in the above tenses and forms
3. reflexive verbs in the above forms
4. simultaneously placed direct and indirect object pronouns
5. shortened forms of adjectives
6. subordinate clauses

Speaking Skills:

All mimicked and directed utterances are spoken with rhythm, intonation, pronunciation, and speed approximating native speech. Original utterances are spoken well enough to be understood by a native speaker of French and are not offensive to the ear. Emphasis gradually shifts from mimicked to directed and original utterances and spoken utterances become longer and more complex.

I. Mimicry (repetition of a model)

According to the classroom setting and the materials used, the student will...

A. demonstrate greater skill in producing the sounds of French (in comparison with the level of fluency achieved in Level I).

B. demonstrate the ability to mimic longer and more complex utterances (in comparison with the level of complexity achieved in Level I).

II. Directed (teacher-motivated responses)

According to the classroom setting and the materials used, the student will...

A. answer with complete sentences questions based on vocabulary and structures previously listed under the listening objectives.

B. be able to ask questions based on the vocabulary and structures previously listed under the listening objectives.

C. present oral summaries of approximately 30 words based on reading material presented at this level.

D. demonstrate the ability to use the following structures and grammar:
   1. all those listed under the listening objectives.
   2. verbs governing an infinitive.
   3. formation and use of the subjunctive mood (limited)

E. demonstrate an awareness of cultural patterns & behavior.

III. Original (creative expressions)

According to the classroom setting and the materials used, the student will...

A. use correctly and appropriately the vocabulary listed under the listening and directed-speaking objectives.

B. use correctly and appropriately the structures listed under the listening and directed-speaking objectives.

Reading Skills:

All material read is either a recombination of known vocabulary and structures or is initially presented by the teacher for silent reading comprehension and follow-up reading.

I. Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of material read aloud, such as dialogues, selected reading passages, songs, and poems.

B. read aloud material, such as dialogues, selected reading passages, songs, and poems.

II. Semi-Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of material read silently, such as dialogues, selected reading passages, songs, and poems.

B. read aloud materials such as dialogues, selected reading passages, songs, and poems.

III. Independent

Very limited at this level using a selected list of approved materials.

Writing Skills:

All written work is spelled correctly and reflects the proper use of words, phrases, and sentences which the student has first learned orally and has read silently or aloud.

I. Dictations

According to the classroom setting and the materials used, the student will write vocabulary words, phrases, and simple paragraphs based on material previously learned.

II. Directed Writing

According to the classroom setting and the materials used, the student will...

A. write answers to questions based on material read.

B. write questions based on material read.

C. write brief compositions based on answers to questions about material read.

D. use structures learned at this level, making the necessary written changes required by specific patterns.

III. Independent Composition

According to the classroom setting and the materials used, the student will...

A. write brief compositions of 40 to 50 words based on material read.

B. write brief compositions of 40 to 50 words describing a picture, an object, or a situation.

C. write short original dialogues based on everyday situations or those listed under Listening Skills objectives.

LEVEL III

Listening Skills:

All recorded utterances are spoken in standard French by native speakers. Teacher utterances are spoken in standard speech at normal speed. There will be some variations in speech patterns, such as dialects, child's utterances, sub-standard speech or slang, specifically studied in connection with a particular dialogue, play, poem, or reading selection.

The listening skills refer to understanding the spoken language without reference to the written form except in situations such as an aural comprehension test.

I. Situational

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of various situations and vocabulary, such as
   1. all subjects listed under Levels I and II Listening Skills, but in greater depth.
   2. occupations and occupational titles.
   3. sickness and making an appointment to see a doctor.
   4. government.
   5. current events.
   6. historical highlights, especially of Europe, Canada, Africa, and the Pacific.

B. demonstrate comprehension of adapted selections from plays, stories, and other materials, utilizing familiar vocabulary and structures.

C. demonstrate comprehension of recordings of selected materials, such as plays, poems, short stories, and songs.

D. demonstrate comprehension of sound tracks of audio-visual materials, such as movies, and filmstrips.

E. demonstrate comprehension of material which is only partially familiar through contextual clues.

II. Structural

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of the structures listed under Levels I and II Structural Listening Skills, but in greater depth.

B. demonstrate comprehension of the subjunctive mood & passive voice.

Listening Skills (cont.):

C. demonstrate comprehension of discrimination among verb tenses and moods.

D. demonstrate comprehension of forms and positions of various pronouns.

III. Enrichment

Invite native speakers for specific topics to be presented in the target language.

Une vieille maison à Djenné, au Mali

Speaking Skills:

All mimicked and directed utterances are spoken with rhythm, intonation, pronunciation, and speed approximating native speech. Original utterances are spoken well enough to be understood by a native speaker of French and are not offensive to the ear. Emphasis is placed on directed and original utterances.

I. Mimicry (repetition of a model)

According to the classroom setting and the materials used, the student will demonstrate greater skill in mimicking model sentences, poems, songs, and other selected materials in comparison with the level of fluency achieved in Levels I and II.

II. Directed (teacher-motivated)

According to the classroom setting and the materials used, the student will...

A. answer with complete sentences any question which contains familiar vocabulary and structures.

B. ask questions using familiar vocabulary and structures.

C. demonstrate ability to use familiar vocabulary and structures.

D. present oral summaries of approximately 40-60 words based on reading material presented at this level.

E. recite selected poetry with pronunciation and intonation patterns fitting the mood of the poem.

F. enact roles from selected skits and plays with pronunciation and intonation patterns fitting the culture.

G. present oral descriptions and/or explanations of pictures, current events, filmstrips, and movies using familiar vocabulary and structures.

III. Original (creative expressions)

According to the classroom setting and the materials used, the student will...

A. present dialogues simulating every day situations, using patterns approximating native speech.

B. give monologues using patterns approximating native speech.

C. discuss familiar topics using patterns approximating native speech.

Reading Skills:

All material read is either a recombination of familiar vocabulary and structures or is initially presented by the teacher.

I. Directed

According to the classroom setting and the materials used, the student will...

A. read aloud with proper pronunciation and intonation material, such as dialogues, poems, and selected reading passages.

B. demonstrate comprehension of written material, such as dialogues, poems, and selected reading passages.

II. Semi-Directed

According to the classroom setting and the materials used, the student will...

A. read aloud with proper pronunciation and intonation material, such as dialogues, poems, and selected reading passages.

B. demonstrate comprehension of written material, such as dialogues, poems, and selected reading passages.

III. Independent

The student will read simple material in books, magazines, and newspapers, usually at one level below the instructional level.

Writing Skills:

All written work reflects correct spelling and proper use of vocabulary and structures.

I. Dictations

According to the classroom setting and the materials used, the student will write selected paragraphs of familiar material and/or recombinations of it.

II. Directed Writing

According to the classroom setting and the materials used, the student will continue the activities as described in Level II Directed Writing Skills, but using materials of complexity.

III. Independent Composition

According to the classroom setting and the materials used, the student will continue the activities as described in Level II Independent Composition, but of a greater length and degree of difficulty.

French Embassy Press and Information Division

Listening Skills:

All recorded utterances are spoken in standard French by native speakers. Teacher utterances are spoken in standard speech at normal speed. There will be some variations in speech patterns, such as dialects, child's speech, substandard speech, or slang which may be discussed in connection with a particular play, poem or other reading selection.

I. Situational

According to the classroom setting and the materials used, the student will...

A. demonstrate comprehension of various situations and vocabulary related to all subjects listed under Levels I-III Listening Skills, but in greater depth.

B. demonstrate comprehension of selections from adaptations of plays, novels, stories and other materials utilizing familiar vocabulary and structures.

C. demonstrate immediate comprehension of questions and comments based on familiar material.

D. demonstrate comprehension of standard French in normal conversational situations.

E. demonstrate comprehension of lectures, broadcasts, and recordings of subjects within vocabulary and structural range.

F. demonstrate comprehension of material which is only partially familiar through contextual clues.

II. Structural

According to the classroom setting and the materials used, the student will demonstrate comprehension of the structures listed under Levels I-III Structural Listening Skills, but in greater depth.

Speaking Skills:

All mimicked and directed utterances are spoken with rhythm, intonation, pronunciation, and speed approximating native speech. Original utterances are spoken well enough to be understood by a native speaker of French and are not offensive to the ear. Emphasis is on directed and original utterances.

I. Mimicry (repetition of a model)

According to the classroom setting and the materials used, the student will demonstrate greater skill in mimicking model sentences, etc., in comparison with the level of fluency achieved in Level III.

II. Directed (teacher-motivated responses)

According to the classroom setting and the materials used, the student will demonstrate the ability to perform the skills previously listed under Level III Directed Speaking Skills, but in greater depth.

III. Original (creative expressions)

According to the classroom setting and the materials used, the student will...

A. demonstrate the ability to perform the skills previously listed under Level III Original Speaking Skills, but in greater depth.

B. demonstrate the ability to communicate in French in a way suitable to the age and level of study.

Reading Skills:

Material read is either a recombination of familiar vocabulary and structures or is initially presented by the teacher.

I. Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate the ability to perform the skills previously listed under Level III Directed Reading Skills, but in greater depth.

B. read aloud demonstrating the awareness of how phonology affects meaning.

II. Semi-Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate the ability to perform the skills previously listed under Level III Semi-Directed Reading Skills, but in greater depth.

B. read aloud demonstrating the awareness of how phonology affects meaning.

III. Independent

The student should become acquainted with books, newspapers, and magazines.

Abéché, ville du Tchad

Writing Skills:

All written work reflects proper use of vocabulary, standard spelling, and structures.

I. Dictations

According to the classroom setting and the materials used, the student will write selected paragraphs of familiar material and/or recombinations of it.

II. Directed Writing

According to the classroom setting and the materials used, the student will...

A. write answers to questions based on material presented.

B. write questions based on material presented.

C. write compositions based on answers to questions and/or suggested guidelines about familiar material.

D. make necessary written changes required by the grammatical patterns.

E. paraphrase what is heard in dialogues, short stories, etc.

III. Independent Composition

According to the classroom setting and the materials used, the student will...

A. paraphrase sentences from reading material containing difficult vocabulary.

B. write compositions based on material discussed or read.

C. write original compositions on a variety of subjects as assigned by the teacher.

D. write original dialogues based on familiar situations.

E. write using vocabulary appropriate to the situation.

CHAPTER 6

USING A TEXTBOOK SERIES

The development of teaching strategies over the years has been from the so-called "traditional" system of basal book orientation to the audio-lingual approach. As a consequence, many school districts have adopted as basic texts one or another of the various sets of materials designed for the implementation of the audio-lingual approach to language teaching. These textbooks, tapes, workbooks and accompanying manuals are teaching aids which must be adapted to the needs of each class.

Necessary adaptations, deletions, and additions to the text and materials must be made by teachers in accordance with the amount of time at their disposal for teaching the program as well as the makeup and goals of each class. Students differ in ability, motivation, age, and preparation. Some may have had instruction in elementary school or at home. Credit by examination can be used in these cases to better place the students.

The earlier the program in French is begun, the greater the opportunity afforded for working toward mastery, particularly in the areas of listening and speaking. In working with students who begin their study of French in grade 7, teachers will find many opportunities to supplement the basic materials of the basal texts. They will be able to apportion more time to the audio-lingual training phase; pay more attention to cultural materials as an integrated part of the program; introduce poetry, proverbs, and songs; extend the basic vocabulary of the various units; and develop dialog adaptation to a far greater degree. Teachers will probably find that, regardless of the textbook being used and the point at which the students begin their study, they will have to provide additional material for reinforcement of a specific concept, additional drills for mastery of a particular structure, and additional narratives for aural comprehension or reading practice. None of the new textbook programs is complete in itself. Each has to be supplemented in some way to meet the needs of a particular class or of the total program. Teachers should not hesitate to seek out and use the additional materials required to bring the class closer to the objectives, always remembering that when introducing new items supplementary to the basic material, provision must be made for their complete integration through their inclusion in pattern drills, question and answer drills, and directed dialog practice, and they must allow for later re-entry if the additions so demand.

Teachers may prepare these extra materials themselves, but it is suggested that they either go to other sources whenever possible to save time and effort or that they try to enlist the joint effort of the department in preparing such materials.

It would be a worthwhile project to be undertaken in an inservice workshop program under the direction of a capable and experienced chairman or supervisor. In this manner, the materials will directly reflect the thought of the group as it pertains to the text and will supply everyone in the department with identical supplementary drills.

It has been found that the material offered for instruction at a given level in the various audio-lingual texts is often too extensive to be covered in one year. This is particularly true of the first-level materials when French is begun in grade 7. Deletions or adaptations will often be necessary. However, if a unit of the textbook is omitted, any new vocabulary in the discarded unit which is basic to the units that follow must be introduced and drilled as items of pattern practice and in question-answer practice. Of course, all re-entry drills of previously learned structures contained in this unit can be retained and utilized in the standard manner.

It seems important, nevertheless, that no matter how many adaptations be made or how much supplementary material be required in the proper utilization of the textbook series, two considerations be kept in mind. First, that the book be used as closely in accordance with the author's recommendations as possible (especially the first time that it is being used) and second, that the entire series be employed. Each level of a properly prepared series develops and supplements the former by repeating, stressing, and expanding conversational patterns, grammatical needs, vocabulary categories, and ultimately literary skills. The third- and fourth-level texts should be the logical culmination of a coordinated and systematic program, and, therefore, serious consideration should be given to the adoption of a total textbook series.

French Embassy Press and Information Division

Les Pyrénées

CHAPTER 7

EVALUATION

The widespread use of audio-lingual techniques in foreign language teaching has given rise to a reconsideration of evaluative procedures. The general conclusion has been that a truly purposeful testing program is one which comprehends evaluation of progress in the four basic communication skills; in control of structure, vocabulary, and idiom; and in acquisition of cultural knowledge.

Teacher-Made Tests

Even if audio-lingual texts have accompanying test materials, it is suggested that teachers devise additional tests on their own. In some cases, too much material must be covered before the class is ready to take the test which accompanies the textbook series. In others, there is little or no variety in the test types. Some of these materials are deficient in that they are not sufficiently comprehensive in terms of testing a variety of skills and the control of structure and vocabulary. Furthermore, if the teacher has adapted the unit in any way by addition or deletion, the test will no longer be completely valid. Criterion referenced testing should be considered where applicable.

In constructing their own tests, the teachers should be sure that the tests reflect audio-lingual aims and procedures. The use of non-contextual items for the testing of structural control and vocabulary (e.g., writing of conjugations, word lists to be translated, etc.) is a practice that is only partially consistent with the audio-lingual approach. It is suggested that test items be presented in increasing order of difficulty so that the student may not be discouraged at the outset. Where possible, test items should test one point only. This is particularly true in the testing of structure, vocabulary, and idioms.

Aural Comprehension

In the following types of tests the students need not see any French. They have an answer sheet containing numbered or lettered items. Each example is heard only once, particularly after the initial few tests when students are aware of the style and format.

Sound Discrimination Tests:

The student sees a picture of a boy singing in a choir. The teacher pronounces a pair of sentences. The student circles on the answer sheet the number of the sentence which describes the picture.

Teacher: 1. Il fait son travail.

2. Il fait son travail.

The student hears a pair of sentences, as those above, and circles the word "la même" or "diferent" on the answer sheet depending on the situation.

The student hears a series of three sentences, one of which is different from the other two. He or she circles on the answer sheet the number of the sentence which differs from the others.

Teacher: 1. Nous avons trois cadeaux.

2. Nous avons trois gateaux.

3. Nous avons trois cadeaux.

Identification Test:

The students see a set of three or four pictures. They hear a simple sentence and circle on the answer sheet the number of the picture which best relates to that sentence. This test may also be used to test reading comprehension and vocabulary items.

Example: Three pictures in simple stick-form are displayed. No. 1 shows sun, No. 2, rain, No. 3, snow. The teacher reads a sentence once or twice:

Teacher: Il pleut.

Continuation Test:

The student hears a statement. The speaker then pronunces three or four additional statements only one of which is a logical continuation to the thought of the original statement. The student circles on the answer sheet the number of the statement which most logically continues the thought of the speaker. This type of test may be presented visually as a test of reading comprehension.

Speaker: Je vais donner un cadeau à mon ami.

Choices: 1. Il fait beau temps.

2. J'ai toujour envie de visiter Paris.

3. Il va cumplir seize ans.

If teachers decide that they would like to make up multiple choice completion tests to be used in the testing of aural comprehension, it is suggested that all completion choices should be left for the final

slot and that medial slot choices should be avoided.

Good: Les enfants ne veulent pas _____.

Poor: Jean _____ au cinéma.

The second type of item frequently causes confusion when the choices are presented because of the break in the continuity of the sentence.

Tense discrimination:

(For use late in Level I and in subsequent levels.) The student hears a statement involving a verb indicating a time period. On an accompanying answer sheet he or she circles the number corresponding to the adverbial expression of time.

Speaker: Mon ami est revenu.

Choices: 1. demain 2. hier 3. la semaine prochine

Control of Structures and Forms

These tests may be used by the teacher as supplements.

Parallel Structures: The student sees--

Je regarde le livre. Je le regarde.

Ils jouent le match. _____.

The student fills in the blank space making the same changes as in the model. The test may also be administered orally, but this makes it very difficult initially.

Sentence Construction:

The student sees a sentence accompanied by a number of lexical items. He or she writes a new sentence without change of tense or word order substituting the lexical items in their proper places, making any necessary changes. The student sees:

Pierre a toujours la meilleure note.

encore/composition/faire/Jean

The student writes:

Jean fait la composition encore.

The student sees a series of unconnected words. He or she must construct a logical sentence without altering the word order. Tense and number may or may not be stipulated at the teacher's discretion. The student sees:

vacancesvoyager pendant je à Paris.

The student writes:

Je voyage à Paris pendant mes vacances.

Testing Vocabulary and Idioms

The following suggestions along with those the teacher normally uses will offer a wide range of choices. All of these require that the students be able to comprehend what they are reading. None of these needs to employ the English translation even at Level I.

1. The student chooses an antonym (or synonym) of an underlined or italicized word in a sentence.

2. The student chooses a word which belongs to the same class underlined or italicized word in a sentence.

3. The student chooses a word which is defined in a sentence.

4. The student chooses the word that is missing in a structure or idiom in a given sentence.

5. The student chooses the word or idiom whose meaning best fits a blank space in the sentence.

6. The student has a duplicated sheet of simple drawings. He or she is instructed to place a number corresponding to a statement below the correct picture.

Continuous Evaluation

Evaluation of a student's ability and performance within the language class is not solely a matter of a few tests and quizzes administered during the semester or marking period. It is rather a continuous process in which every repetition, or every response to a direction or a question, guides the teacher in determining the individual student's degree of comprehension and language performance.

In arriving at a specific grade for the marking period, a number of devices in addition to the test and quiz questions may be brought to bear. The teacher may at times, in the course of daily routine, grade rapidly the performance of the individual pupil as he or she repeats the drills, manipulates adaptations and transformation drills, or answers and asks directed questions.

As the class is using the language laboratory or electronic classroom, teachers may keep before themselves two sheets of paper, each on a clipboard. One sheet identifies the students by seating position; the other provides space for each student so that the teachers can make notes as they monitor the activities during a tape drill. In the lower corner of the sheet are recorded the date, tape, and class. Each student monitored receives an evaluative score based on the ability to echo or to manipulate a drill pattern. Within a period of 10 minutes, the teacher can evaluate half a pattern. Not only will these numerous scores yield a measure of the student's achievement, but they will also record growth through the school year.

Individualized grading and personal growth is important. Grading has far more benefits as encouragement and recognition of effort than it does as an instrument of threat.

Reporting to Parents

The nature of audio-lingual instruction when used suggests a degree of concentration and application required of students that would seem to indicate the conventional means of reporting student progress to parents is not always adequate. Experience has shown that many parents question the meaning of the letter or number grades normally used, especially during any prereading phase when the students do not write the customary paper-and-pencil type tests. They want to know how the teacher has arrived at the grade and also just what the grade reflects. An explanatory note to students and/or parents can prevent misunderstandings and foster cooperation and good relationships.

In order to be as objective as possible, the following sample rating sheet can be used as a guide for teachers. A good, average and poor scale is useful.

A. General

1. Retention

2. Preparation of written homework

3. Preparation of oral homework

4. Participation in classroom recitation

B. Classroom Work

1. Listening

a. Discrimination of sounds

b. Understanding the teacher

c. Understanding other pupils

d. Following oral directions and instructions

e. Comprehension of moderately long passages

f. Understanding and manipulating oral drills and dialog adaptations on tape

2. Speaking

a. Repeating a word or phrase correctly

b. Repeating a sentence correctly

c. Pronouncing accurately

d. Speaking with acceptable rhythm, linking, and intonation

e. Using French for communication

3. Reading

a. Reading material learned audio-lingually

b. Comprehending new material and recombinations without recourse to translation

c. Manipulating materials derived through reading

4. Writing

a. Accurately transcribing materials learned audio-lingually

b. Writing correctly from dictation

c. Answering in written form questions on materials mastered audio-lingually

. Performing substitutions and transformations under guidance

CHAPTER 8

IDEAS FOR LEARNING ACTIVITIES

Life is exciting and continually changing. Language is made for this infinite variety of activities. Each new adventure reinforces our experiences and therefore our language fluency.

The classroom should simulate this marvelous variety of so many things happening in so many ways. There is no excuse for a language class to be boring. Students are motivated and sustained by maintaining variety and excitement. C'est la vie!

1. Teacher passes out pictures on which one particular item of clothing has been pointed out and numbered. Student identifies the item of clothing, then passes the picture on to next student. If teacher begins with 10-15 different pictures, by the end of the time period, each student will have identified that many different items of clothing. You can challenge the students more if you set a time limit on how long they can hang on to each picture. Note: This can be done with parts of the body, too.

2. Word pairs: Teacher gives one member of a common food pair and student(s) supplies other member of the pair.

   Example: tē: citron

3. Have students do short "how-to" demonstrations in which proper use of the imperative is absolutely essential.

4. Students can create ads for a newspaper or magazine in which the imperative is again essential.

   Example: "Fly the friendly skies of United."

5. "You Are There": Students take role of a reporter and famous historical personality. Reporter interviews famous person about what he/she did, why, how, etc. Proper use of tenses is crucial.

6. Introduce students to different forms of letters. Show them and discuss with them samples of different forms/styles. Then, have them write different kinds of letters varying the style according to the occasion--love letter, letter to Mother, letter to apply for a job, etc.

7. Charades: Teacher writes different proverbs on slips of paper. Each student draws one slip and tries to get other students to guess the proverb by acting it out.

8. Have students find examples of what French people do for recreation by finding articles or pictures in periodicals, such as Le Monde. Ask them to do a comparison between recreation in the United States and the Franco-world.

9. Name various topics on slips of paper. Student draws one, takes a few moments to organize his/her thoughts, then gives an impromptu talk on the selected topic.

10. Have students rewrite a well-known fable and legend in French. They will demonstrate their understanding of French culture by adapting the fable, legend, etc., to fit a French context.

11. Students can interview French-speaking guests from the community. This can be done individually or by having the class listen in on an interview being conducted by a classmate. As a follow-up activity, have students write an article in which they summarize the highlights of the interview.

12. Have students listen to radio broadcasts from the Franco-world. Follow up with a class discussion of the broadcast. See if students can make analogies, comparisons, etc., with historical events or cultural units previously encountered in lower levels.

13. Students can enact a play in French.

14. Have students "teach" students of lower levels either as tutors or as "teacher for a day." Be sure to review their lesson plans and offer assistance and supervision as much as possible. This can also be done with elementary school classes. High school students seem to enjoy working with younger students.

15. Have students organize and participate in a French speech festival with categories, such as oral interpretation, oratory, impromptu, etc. This can be an inter-school as well as an intra-school activity. This is more applicable to upper levels.

16. Have high school students act as "tour guides" for intermediate school exchanges or have them assist the Hawai'i Visitors' Bureau.

17. For the more capable students, original short stories or poems could be written by them. Share them with the class.

18. Students can produce their own original filmstrips or slide shows of a French topic of their own choosing. They can write various scripts which may differ in terms of the audience.

19. Set up a dining table in class. Teach students the names for different eating utensils, etc. Make up a set of cards on which you describe individual problems, etc., which one might encounter in a restaurant; i.e., "You dropped your fork. Ask the waiter for another one." A capable student or the teacher can play the part of the waiter. As the meal progresses, you ask a student to select a new card from the ones that remain. All conversations will be conducted in French as much as possible.

20. After students have done initial research and reading about the history of a part of the Franco-world, let them do a pictorial history of the significant events, such as preparing a mural of its history.

21. Jeopardy: Divide class into teams. Teacher gives name of a person, place, or event. Students give the question that would give that answer.

    Example: Teacher says, "The Louvre." Students should say, "Where is Leonardo da Vinci's painting of the Mona Lisa?

If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a movable feast.

Hemmingway

APPENDIX

The following material is taken, with slight adaptation, from the McKinley High School Curricula Development Project, a product of a workshop held in 1973. It is a good summary of French activities at the secondary level and could be a most useful tool in serving as a pattern for schools to work on their own curriculum projects.

Some projects, currently undertaken, can now be assisted through documents such as the Foreign Language Program Guide, Foundation Program Objectives and this language guide, as well as the identification of the Performance Expectations. These should be most helpful in arriving at a clear picture of the school's instructional goals and objectives.

FRENCH LANGUAGE I A-B 0805

OBJECTIVES-GENERAL:

1. To develop the skills of understanding, speaking, reading, and writing basic structures of the French language and French sound system.

2. To develop an understanding and appreciation of the French culture.

DESCRIPTION:

This course will have an emphasis on oral communication. For this purpose, the phonemic system of the language will be stressed (letter sounds - pure vowel sounds, nasals, consonants and semi-consonants - syllable combinations for accurate word and sentence pronunciation, intonation patterns, liaisons, elisions, and stress).

Basic utterances, such as greetings, time telling and asking, classroom conversational terms, family related activities, expressions of surprise, disgust and happiness, also will be presented requiring a spontaneous reaction and understanding.

Basic grammatical structures and vocabulary will be covered in context. However, spontaneous recognition of vocabulary items out of context will be emphasized, too. To communicate in the target language one must grasp the meaning, isolated or in context, without conscious reference to English.

Visual aids will be used to accentuate the meaning of an isolated word, or expressions. But in the absence of a visual aid, the student will be required to recognize that word or expression upon hearing it. Furthermore, she or he will be required to accurately use it in an expression of one's own together with the correct manipulation of an appropriate grammatical structure learned.

Reading of materials already learned orally will reinforce the knowledge previously acquired.

Written communication will have a secondary but also important consideration. Written exercises, quizzes, tests, or exams will require correct spelling and sentence structure. But this will be simplified on the basis of the oral expression already mastered.

Culture will be covered by means of films (travel and educational) on France and its various aspects of French civilization. Native speakers will be invited who will contribute with aspects of the traditions, customs, mores, food, industry, education, music, sports, forms of address, courtesy patterns, kinesics, onomatopoeia, and realia, with an opportunity for discussion. There will be also reports and projects on the mentioned subjects involving students in their preparation and research.

The introduction to French culture should be an integral part of the teaching of the language so that the student can obtain a keen insight of what goes on among the people who use the language which one is studying; but, it should not substitute for language. It should simply serve to stimulate the student's interest in learning about France, its people and its language.

PRE-REQUISITES:

None. Except: A is a pre-requisite to B.

GOALS: STATED IN BEHAVIORAL TERMINOLOGY

COGNITIVE: The Student shall . . .

a) Demonstrate orally the rudimentary proficiency involved in understanding and speaking the French language; i.e., be able to answer and ask questions on a 1-1 basis (student-instructor).

b) Demonstrate a basic mastery of the French sound system.

c) Be able to use knowledgeably basic structures of French grammar.

d) Know basic French expressions.

e) Be able to recognize and react to isolated vocabulary words and/or expressions.

f) Be able to read and understand simple written passages.

g) Know major cultural aspects related to the French speaking people.

h) Be able to perform in the French language in a manner acceptable by an educated native speaker.

i) Be able to understand, differentiate and distinguish the grammatical terminology: gender, case, number, etc.

AFFECTIVE: The student shall . . .

a) Enjoy the experience of being exposed to the learning of another language.

b) Appreciate the advantage of becoming acquainted with another culture.

c) Develop a sense of toleration, respect and understanding of the foreign ways, customs, traditions, and values.

d) Feel that the study of a foreign language is a growth process contributing to personal and social development, thinking and education.

e) Feel that oral foreign language development and understanding contribute to the improvement and better understanding of one's own native language and culture.

f) Strengthen knowledge of the contribution of foreign peoples and nations to the U.S. and the world.

j) Develop a sensitivity towards "educated" guesses when studying the oral or written French language.

k) Understand that French and English differ considerably in sounds, stress, structure, and pronunciation.

l) Experience self-assurance and confidence in what one knows.

m) Strengthen aesthetic understandings.

SPECIFIC BEHAVIORAL GOALS

In class the student shall:

a) Participate in all oral practices required by the teacher as a group.

b) Contribute voluntarily in the answering of questions or participate orally at least once in every class period when called upon.

c) Maintain attention and not hesitate to inquire if something is not clear.

d) Memorize and perform one's part of the oral dialog for the class at least once every 10 days to two weeks.

e) Submit all assignments when due.

f) Evidence on written quizzes and exams a minimal knowledge of 65-75% of the material being covered.

g) Develop at least one project outside of class per semester to increase the knowledge of the French culture.

h) Contribute to the class progress by speaking in a loud and clear voice, even when not sure of a correct answer.

i) Be able to reconstruct written exercises:

1) take dictation using familiar vocabulary and retain the idea mentioned in the sentence for the successful writing of the sentence.

2) read and understand short passages written in the language using familiar vocabulary and cognates.

3) recognize vocabulary in and out of context.

j) Evidence a positive attitude towards the classroom experience.

k) Understand the spoken language at normal speed in the classroom, within the range of vocabulary, and be able to answer questions.

TERMINAL GOALS:

Exit Evaluation Behavior. To obtain at least a "C" grade, the student shall . . .

a) Have regular attendance and participation (regular to be specified by each instructor).

b) Given a written exam worth 100 points, on aspects of grammar, vocabulary and/or culture, respond correctly to at least 65-75% of the questions.

c) Given an oral test of 3 minutes, the student should attempt:

1. to use acceptable pronunciation

2. to demonstrate understanding of the words and sentences being pronounced.

3. To use proper intonation patterns (surprise, approval, and disapproval.)

4. to incorporate the necessary body movements and gestures when appropriate.

d) Submit all reports or projects and all written assignments specified by the instructor.

A POSSIBLE COURSE CONTENT DESCRIPTION

PLAN I

FRENCH I LEVEL I SEMESTERS A-B

I. Introduction

a) Classroom atmosphere: French - Cultural Island - Posters, maps, slogans

b) Major aspects of learning a second language - advantages
- purpose

c) Introduction to the French alphabet and sound system, stressing the sounds that differ from English: r, l, u, ue, all vowel sounds, pure vs. diphthongized. Indicate physiology to produce them.

d) Introduction to some basic greeting patterns accompanied by some body movements.

e) Point out rhythm and melody of sentence.

II. French Language Content Basics

a) Grammar

b) Parts of Speech

c) Word Order in Sentence Structure

d) Methods of Forming Plurals

e) Methods of designating tense

f) Idiomatic expressions

g) Relationships of modifiers to nouns and verbs

h) Rules of pronunciation

Morphology

a) Present Tense er verbs (travailer, regarder, etc.)
1. name of verb - infinitive
2. infinitive ending
3. Stem
4. Concept of person - number
5. Conjugation

b) Subject pronouns - liaison - nous écoutons
élision - j'écoute

c) Verb être

d) Questions Oui - non
Information
Interrogative pronouns - qu'est-ce que
- qui est-ce que
Negation - ne.. pas
ne..jamais
ne..plus
ne..rien

e) Present Tense verbs avoir and faire
Gender - Indefinite Articles un, une
Imperative

f) The definite Articles le, la, les
Noun plurals
Contractions with à - au; with de - du
Possession with de

g) Present tense verb aller
Aller - infinitive
Use of de in Negative constructions

h) Present tense of emmener, acheter (è)
Present tense of finir, choisir, reflechir, grossir
Direct Object Pronouns le, la, les

i) The pronoun ce

j) Adjectives - sound changes - bavard, bavarde, grand, grande
no sound change--sympathique, aimable
preceding the noun - jeune, joli, grand
preceding the noun with change - beau, bel; nouveau, nouvel
following the noun - sérieux, nerveuse

k) Present Tense: attendre, descendre, répondre

m) Names of countries and nouns of nationality

n) Possessive Adjectives: mon, ton, son, notre, votre leur

Phonology

Letter - Sound Correspondences

i, y - (i)
u - (ü)
u vs. ou
e, er, ez - (é)

Nasals: on, om - (õ)
an, en - (ã)
in, ain - (ẽ)

un, um - (œ̃)
ien, - (ye)

s - (z) ; s vs. ss
ê, è - (e)
au, eau, ô - (o)
ch - (sh)
th - (t)
e, ai, ei - (è)
oin - (we)
oi vs. oin
es - (é)
g, gu (g)
g, gu - (g)
g, j - (zh)
gn (ny)

III. Basic Vocabulary - Active and Passive

Listening Speaking Reading Writing	Vocabulary contained in Units 1-10 of the ALM French Level I Textbook should be known by the student at this time in all four skills mentioned. Plus: other vocabulary words learned in the classroom from supplemental activities.

a) Greetings
b) Numbers: age, time, date
c) Classroom Communication
d) Seasons, months, days, weather
e) Occupations, work
f) Sports
g) Foods and Beverages
h) Parts of the human body
i) Members of the Family
j) Home and its atmosphere
k) Holidays
l) Songs and poems
m) Some idiomatic expressions
n) Colors

METHODOLOGY:

a) Audio-lingual-visual approach to classroom presentation, e.g. vocabulary cards with pictures, records, tapes, films, film strips, slides, chalkboard.

b) Dialog system: memorization of short dialogs illustrating basic grammatical structures and vocabulary and depicting authentic conversational situations.

1) Student is aware of the meaning of the sentence being uttered.
2) Student's understanding and perception have an influence on speaking ability, intonation, substitution, omission or addition of words.
3) Dramatization and kinesics

c) Pattern-practice approach - (kernel Sentence) - using a very simple sentence - subject, verb, and object - it is stated and re-stated in many different ways, some of these are:

repetition
transformation - Voila un chien. Il est beau. - Voilà un beau chien.
rejoinder - Tu sais tout! - Je suis intelligent - Non, pas tout.
restatement completion - Estce que la concierge parle trop? Oui, elle est bavarde.
expansion - Je vais à l'ecole (lundi)
Je vais à l'ecole lundi. (avec mon ami)
Je vais à l'ecole lundi avec mon ami.
contraction - Vous aimez les harricots? - Oui, je les aime.
interrogation - Vous parlez français. Parlez-vous francais?
Substitution -
Simple substitution: La concierge est bavarde.
Le facteur _____.
Person-number substitution: J'ai une soeur.
Nous _____.
Progressive substitution: Elle ne travaille pas.
Vous _____.
_____déjeunez _____.
Tu _____.
_____jamais.

cued response - Vous avez combien de cousins?
J'ai d'x cousins.
Combien? -
Dix
directed dialog - Demandez à Paul s il est en retard.
Paul, es-tu en retard?

Pattern-practice sentences are expanded, inverted, elaborated with adjectives, additional statements, verb forms, negative participles, etc., adding such qualities as time or space.

d) Hand-outs, worksheets designed to clearly illustrate points of grammar being covered with ample room for questions and discussions.

e) Exercise book.

CLASSROOM EQUIPMENT: Suggestions

a) Visuals: Posters, cartoons, clippings, flags, maps, magazines,

newspapers.

b) Written: Hand-outs, mimeographed worksheets, Student Exercise books, Student Test Booklet.

c) Oral/Aural: Records, tapes.

d) Langauge Laboratory

e) Classroom: Teacher-Student oriented and electronically equipped.

A POSSIBLE COURSE CONTENT DESCRIPTION

PLAN II

FRENCH I LEVEL I SEMESTERS A-B

FRENCH I

1) PHONOLOGY

a) All vowels, nasal, consonants, and semi-consonants
b) liaisons (obligatory, optional, forbidden)
c) elisions
d) syllable and word boundaries
e) stress and intonation
f) orthographic
g) silent
h) cognates
i) accents
j) rhythm and melody of sentence

2) MORPHOLOGY

a) Verbs: 3 regular groups - er, ir, re
être, avoir, aller, faire
Concept of person, number, conjugation, infinitive

b) Pronouns: Subject, direct object, interrogative, ce

c) Nouns: masculine, femenine, singular, plural

d) Adjectives: Descriptive, demonstrative, possessive, concept of gender and number - agreement

e) Articles: Definitive, indefinitive, partitive

f) Understanding that nouns, adjectives, determinatives agree with each other and with verb forms. There is generally one verb form for each person.

3) SYNTAX

a) Basic word order - affirmative statements, negative statements, interrogatives, command

b) Position of adjectives

c) Position of personal pronouns

d) Position of negative participles (ne..pas, ne..plus)

e) Expression of possessives

f) Qu'est-ce que, qui est-ce que

g) Future (aller plus infinitive)

VOCABULARY

a) Listening skill
b) Speaking skill
c) Reading skill
d) Writing skill

In these four skills, student is responsible for all vocabulary learned from the first 10 chapters of the ALM French Level textbook, which is the text used in this course. In addition, the student is responsible for any vocabulary presented in projects, reports, films, or by speakers or other supplemental activities.

FRENCH I. A - No entrance device necessary - no pre-requisite

FRENCH I. A. - Exit Criteria Device

FRENCH I. B. - Entrance Criteria Device

FRENCH I. B. - Exit Criteria Device - ALM Mid-year Test (After Unit 7), plus Unit Tests 8, 9, and 10

Evaluation Possibility Quiz

I. You will hear 5 words containing either the sound (u) as in tu or (u) as in vous. Indicate which sound is present by marking the appropriate columns:

Tu	-	Vous		
x				plus
x			(dictate)	lutte
		x		fou
		x		boue
x				Luc

II. Complete the following sentences by filling in the correct form of the verb in parentheses:

1. Étienne, tu _____ demain? (travailler)
2. Les Dupont _____ á midi? (arriver)
3. Nous _____ trés tard (déjeuner)
4. Vous _____ les informations. (manquer)
5. Moi, je _____. (gôuter)

III. Fill in the blanks with the correct form of etre

1. Les filles _____ chez Monique
2. Vous _____ á l'heure.
3. Mon ami et mor _____ au lycée.
4. Où ____ tu?
5. Il _____ avec les autres.

IV. By referring to the underlined words, write the question that would have produced the answer printed below:

1. Il rentre à pied. _____.
2. Elles préparent le repas. _____.
3. Marc écoute Monique. _____.
4. Nous sommes dans le stade. _____.
5. Pierre discute avec Marie. _____.

V. Write a negative answer:

1. Il est toujours au musée. (plus) _____.
2. Mon ami travaille beaucoup. (pas) _____.
3. Vous comprenez la question. (Jamais) _____.

VI. Use the correct indefinite article form:

1. Tu as _____ perruche.
2. Hélène a _____ radio.
3. Qu est-ce que c est? _____ lycée.

VII. Give the following commands.

1. Pierre, dit a Robert de commencer vite.

2. Pierre, dit a Claude de faire les courses.

3. Pierre, dit au garcons de ne pas arriver en retard.

VIII. Write the plural of:

1. Le train est en retard.

2. L'autobus est grand.

3. Où est la voiter?

IX. Fill in the blanks with the correct form of de, de la, du, des.

1. Il déjeune au restaurant avec _____ amis.
2. Il mange _____ viande, et _____ fromage.
3. Les Legros n'ont pas _____ rendez-vous.
4. Je n'ai pas _____ soupe.

X. Indicate which one of the 3 words that will be read to you, has the same vowel sound as the word printed on your paper: Write numbers 1, 2, or 3.

(to be read)

simple:	bien, prend, rond
tante:	pain, avant, Nîmes
bon:	pompe, rien, grand
un:	lampe, temple, parfum

DESCRIPTION: This course is a continuation of the development of basic language skills begun in French I. Major emphasis is again on listening-understanding and speaking skills. Greater emphasis is placed on reading and writing than was given in French I. Cultural materials center around further examination of French geography and economy and aspects of French every day life.

PRE-REQUISITES: Satisfactory completion of French I (A and B) or equivalent; and consent of the French I instructor.

GOALS:

A. Cognitive: the student shall:
   1. Understand the compound verb structure as represented by the passé composé tense.
   2. Understand the formation and use of the passé composé and the auxiliaries avoir and etre.
   3. Learn the position of single object pronouns in the present, impératif, and passé composé tenses.
   4. Learn the cases of agreement between single object pronouns and the past participle.
   5. Understand the proper use of the pronouns y and en.
   6. Learn the proper formation of reflexive construction.
   7. Learn how to ask a question using inversion.
   8. Examine negation in the passé composé.
   9. Examine the formation and placement of commonly used adjectives.

B. Affective: The student shall:
   1. Continue to desire to improve the proficiency in French.
   2. Crystallize the understanding of French sound/letter combinations.
   3. Experience self-assurance in the ability to read French orally with acceptable pronounciation and intonation.
   4. Experience self-assurance in the ability to read French and comprehend what is being read.
   5. Be conscious of the French culture as it is inherent in these phenomena:
      a. cuisine
      b. daily student life
      c. sports, recreational activities
      d. leisure activities
      e. government
      f. educational system
   6. Gain a greater understanding of French geography and economy.
   7. Compare and contrast the above phenomena (items 5,6) in French and American culture.
   8. Experience some of the music and customs of the French people.

C. BEHAVIORAL: The student shall...

1. Be able to differentiate between verbs which use avoir as an auxiliary and those which use être.
2. Given 10 simple sentences in the présent, re-state (orally) at least 5 correctly in the passé composé.
3. Given 10 sentences in the présent containing direct or indirect object nouns or noun phrases, re-state (orally) at least 5 correctly, substituting the appropriate direct or indirect object pronoun.
4. Given 10 sentences in the passé composé containing direct or indirect object nouns or noun phrases, re-state (orally) at least 5 correctly, substituting the appropriate direct or indirect object pronoun.
5. Given 10 sentences in the présent containing direct or indirect object nouns or noun phrases, re-write at least 5 correctly, substituting the appropriate direct or indirect object pronoun.
6. Given 10 sentences in the passé composé containing direct or indirect object nouns or noun phrases, re-write at least 5 correctly, substituting the appropriate direct or indirect object pronoun.
7. Given 10 sentences in the passé composé, re-state (orally) at least 5 correctly, using negative construction.
8. Given 10 sentences in the passe composé, re-write at least 5 correctly, using negative construction.
9. Given 10 statements, re-write (orally) at least 5 correctly as questions, using inversion.
10. Given 10 sentences to which an adjective is to be added, re-state (orally) at least 5 correctly,
    a. placing the adjective properly before or after the noun
    b. giving the correct form of the adjective .
11. Given 10 sentences, re-state (orally) at least 5 correctly, substituting appropriately either y or en.

D. TERMINAL: The student shall...

1. Supply acceptable short answers to 50-60% of a series of simple questions based on the materials covered in this course.
2. Read a short paragraph and respond correctly (yes/no or true/false) to 50-60% or a series of questions or statements about that paragraph.
3. Write, in acceptable French style and syntax, a short paragraph résumé of one of the following:
    a. the members of my family
    b. a typical weekday
4. Give acceptable one sentence descriptions for 50-60% of a series of slides, sketches or pictures.
5. Attain an overall 50-60% achievement on unit tests.
6. Submit all required reports, projects, assignments etc.

Description: This course is a continuation of French II, with emphasis on the extension of the four basic language skills. Supplementary cultural materials include examination of Christmas customs in France and a study of several of the major French cities.

Pre-requisites: Satisfactory completion of French II (A and B) or equivalent and consent of the French II instructor.

GOALS:

A. Cognitive. The student shall:
1. Understand the correct formation of the following new verb tenses:
   a. imparfait
   b. futur
   c. conditionnel
   d. subjonctif
2. Understand the use of these new tenses in French.
3. Understand the appropriate choice and use of interrogative adjectives and pronouns.
4. Understand the appropriate choice and use of demonstrative adjectives and pronouns.
5. Understand when to use the passe compose and imparfait to express the past in French.
6. Understand the choice and sentence placement of double object pronouns.
7. Understand the use of the relative pronouns qui and que.
8. Understand the formation and use of the subjonctif.

B. Affective. The student shall:
1. Continue to desire to improve one's proficiency in French.
2. Experience greater self-assurance in the ability to speak well and to understand (both written and spoken) French.
3. Appreciate the nuances of meaning that the range of different tenses studied give the language.
4. Appreciate, through a study of the Christmas season, the French heritage of many of our "American" customs.
5. Appreciate, through a study of selected cities, the uniqueness of the different regions of France.
6. Appreciate, through a study of selected cities, the variety of geographical features, climate, customs, food, architecture, etc. found within the country.
7. Experience some of the music and games of French teenagers.
8. Examine some of the magazines and comics which French teenagers read.

C. Behavioral. The student shall:

1. Given a short, present tense narrative, differentiate between those verbs which would change to passe compose and those which would change to imparfait should the narrative be re-done in the past.
2. Given a series of 10 simple sentences in the present tense, re-state (orally) at least 5 correctly in the following tenses:
   a. passe compose
   b. imparfait
   c. futur
   d. conditionnel
3. Given a series of 10 simple sentences in the present tense, re-write at least 5 correctly in the following tenses:
   a. passe compose
   b. imparfait
   c. futur
   d. conditionnel
4. Given 10 complex sentences in English, be able to identify those sentences in which the subjonctif would be required in French.
5. Given a series of 10 pairs of independent and subordinate clauses, re-state (orally) at least 5 correctly, using the subjonctif when required.
6. Given 10 pairs of simple sentences, join at least 5 correctly using the appropriate relative pronoun qui or que
7. Given a list of 10 nouns or noun phrases, be able to give for at least 5 their correct interrogative and demonstrative pronouns.
8. Given a series of 10 sentences containing objects, re-state (orally) at least 5 correctly, putting the double object pronouns in their correct order.

D. Terminal. The student shall:

1. Answer correctly 50-60% of a series of questions asked in a variety of tenses.
2. Create and present a 2-3 minute monologue or dialog in acceptable French, using materials studied in the course.
3. Read a short paragraph and respond (in short answers) to 50-60% of a series of questions regarding the paragraph.
4. Given a short paragraph, re-write it in the past or future.
5. Sustain a 2-3 minute narrative or explanation of a picture or a series of pictures, slides or sketches.
6. Attain an overall 50-60% achievement on unit tests.
7. Submit all required projects, assignments, reports etc.

Suggested Course Outline

French III-A

If needed, review materials from French II. See behavioral and terminal objectives for French II.

Cultural study: Christmas customs in France.

FRENCH IV A-B #0808

STUDENT APPROACH:

1) To bring the student to a point of near native proficiency in understanding, speaking, reading and writing the French language.

2) To increase the student's knowledge and appreciation of the French culture.

TEACHER APPROACH:

Major emphasis is on vocabulary growth and an easy and confident manipulation of grammatical structures and verb tenses learned. Grammatical presentation aims at correction of possible speech errors and possible writing errors. The language presented in the classroom is the rapid and colloquial speech of an educated Frenchman.
Writing assignments reflect a concern for style and correctness.

Possible projects are related to cultural topics, literary presentations and discussion. Also skits and plays, fables, sayings, idiomatic expressions (including possibly a few interesting "argot" expressions).

PRE-REQUISITE:

"B" or better in French III, or consent of instructor.

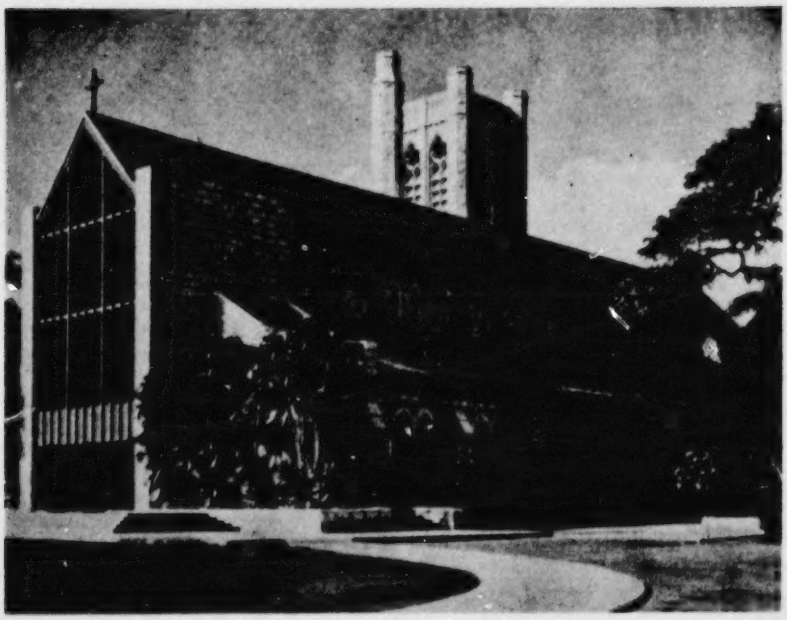
GOALS: GENERAL: The student shall . . .

1. Come as close as possible to the skill of the native speaker in oral French situations.
2. Come as close as possible to the skill of the native French language reader in decoding the French language in its written form.
3. Develop further insights into the French culture.

GOALS: TERMINAL: The student shall . . .

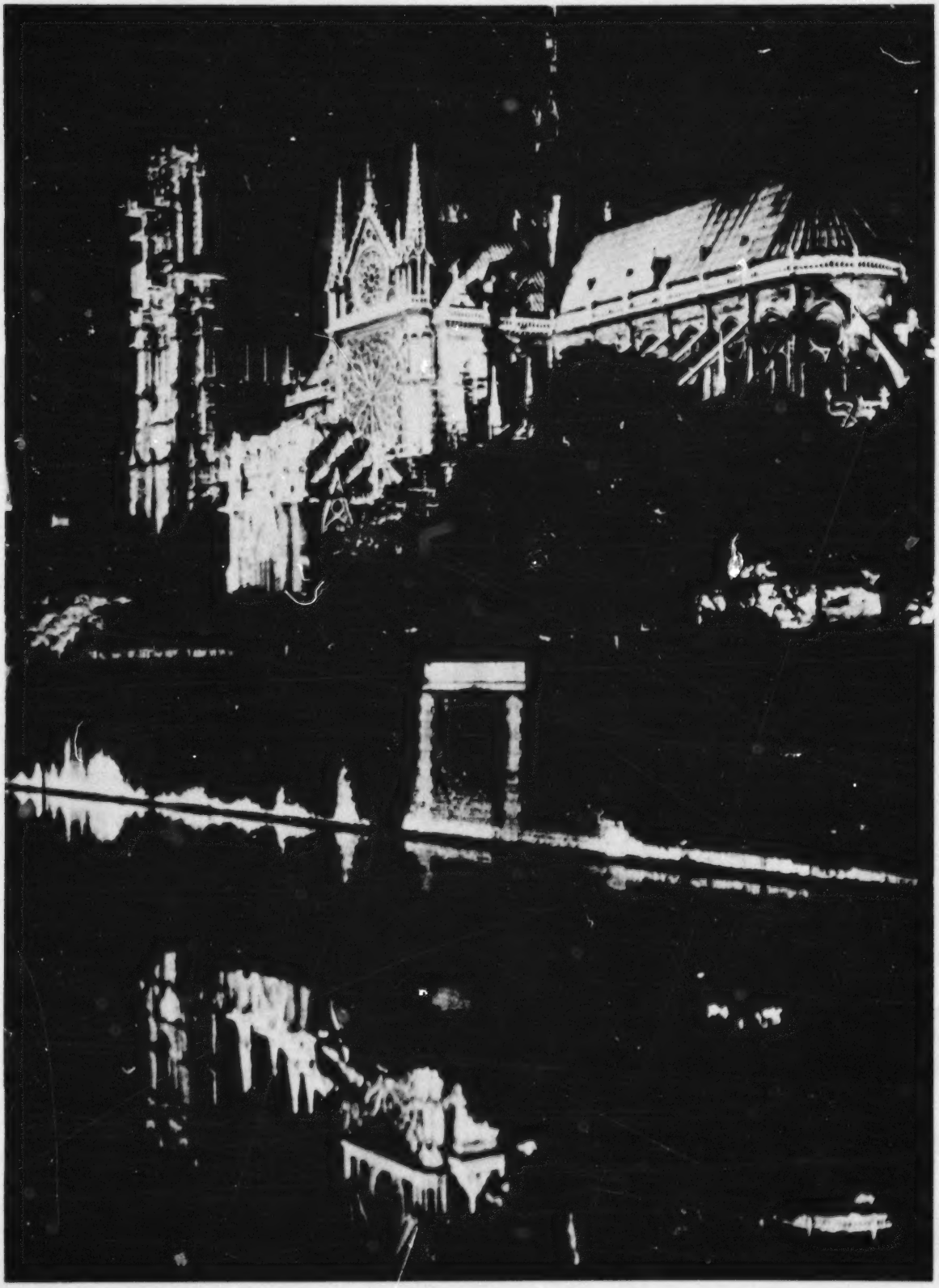
1. Create and present a 3-5 minute monologue or dialog in acceptable French
2. Sustain a 3-5 minute narrative or explanation of a picture or a series of pictures, slides, or sketches.
3. Submit all required projects, assignment, and reports.

Church in Normandy



ST. ANDREWS CATHEDRAL

Church in Honolulu



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